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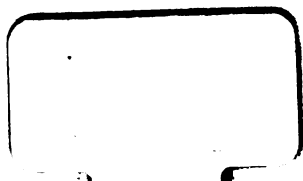
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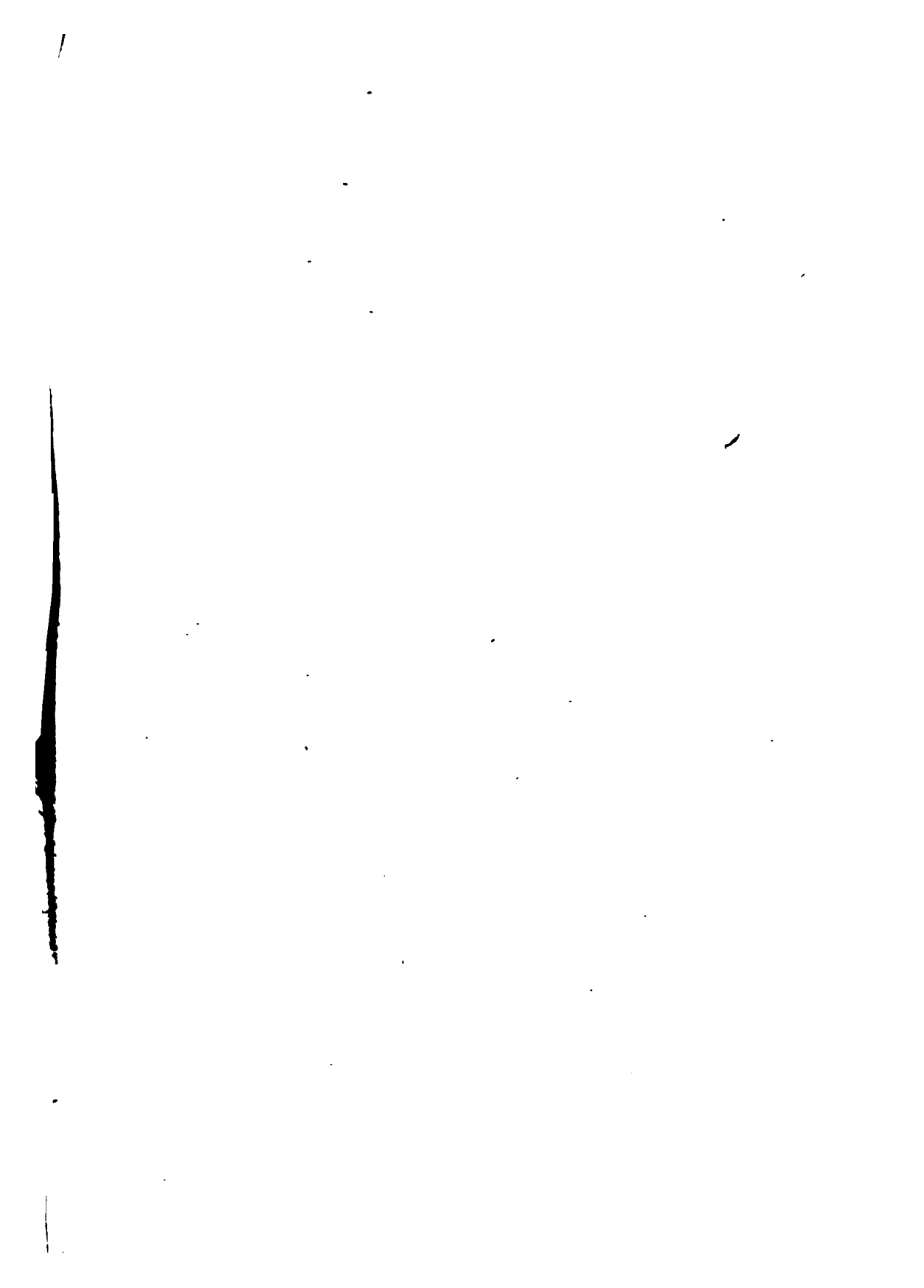
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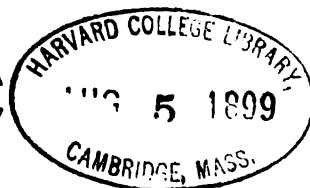
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The Book Buyer



A REVIEW AND RECORD
OF CURRENT LITERATURE

AUGUST

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Mary Tracy Earle—
How to Govern an Empire—A
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Ernest Haskell and His Draw-
ings, with Reproductions—
Book Reviews, with Illustrations,
by John Kendrick Bangs, J. B.
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A REVIEW AND RECORD OF CURRENT LITERATURE

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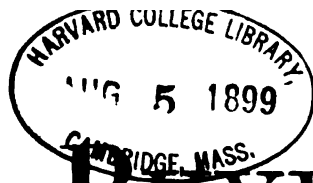
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THE MALARIA OF OLD RECORDS

THE renewed popularity of historical novels has set an immense band of young writers to delving in old records. Librarians pull from dusty corners forgotten histories and historical collections. "Narratives" and "Captivities" open their pages to the light after a length of years that makes the brittle old-fashioned paper and the inky old-fashioned print look surprised. Day after day a reader sits, hemmed in by piles of volumes, fitting together incident and incident, comparing dates, searching for local color, and trying to make sure of old trends of thought, and of the impelling motives of life under unfamiliar conditions. His mind grows weary from the strain of displacing itself; some small but positively necessary detail evades all search; a cold wind of doubt begins to blow, and the plot, which had seemed a very hardy growth, shrivels up and dies, together with a whole gardenful of pretty little hopes which had sprung up around it. Then the work is all to begin over again, with new stacks of books and a great, deep, weary breath on the part of the reader, to give him new courage. But in the mean time, unless his mind is stronger than the average, he has contracted literary malaria.

The old chronicles are full of facts, but they are dead facts now, having been written without the preservative of style, and they exhale an influence which is slow poison to creative ability. "Decayed literature," Thoreau called the mouldering, half forgotten records of the past. "What a wilderness of books it is!" he wrote in his journal, after a day in the Cambridge Library searching for historical facts which he needed in his book on Canada. "While we are clearing the forest in our westward progress we are accumulating a forest of books in our rear as wild and unexplored as any of our primitive wildernesses. The volumes of the fifteenth, sixteenth and seventeenth centuries, which lie so near on the shelf, are rarely opened, are effectually forgotten, and are not implied by our literature and newspapers. When I looked into one of them it affected me like looking into an inaccessible swamp, ten feet deep with sphagnum, where the monarchs of the forest, covered with moss and stretched along the ground, were making haste to become peat. Those old books suggested a certain fertility, an Ohio soil, as if they were making a humus for new literatures to spring in. I heard the bellowing of

bullfrogs and the hum of mosquitos through the thick embossed covers when I had closed the book. Decayed literature makes the richest of all soils."

The vivid wording of the impression makes it a picture, and its burden is a prophecy, but its vigor shows that Thoreau did not dig long enough in the humus between the thick embossed covers to get "fever an' ague" of the mind—a disease to which even essayists are liable, though writers of fiction suffer most from it. He had lived out of doors long enough to know the wisdom of running for the uplands whenever he smelled the poignant dampness of a swamp, and it is not hard to fancy his sniffing the book-shelves with disapproval, and sacrificing some desired bit of knowledge rather than go two days in succession to search for it. He left the new literature to be cultivated by people who were less conscious or more careless of the cost.

All this sounds a trifle fanciful, perhaps, and, like the morbidness or the discontent of a mind tired with the effort to familiarize itself with places and eras it has never known, but these old, often vapid, styleless records have an influence which an enthusiastic student often overlooks to his own harm. A few of them are well written, some with a scholar's knowledge of the value of words, and some with the simple force of earnestness. The reader is aware of the men behind them, trembling with memories of life and death and struggle which wring the truth out of them in apt words, and make him feel as if he, too, had lived and suffered in that old time; the spirit of the past seems to whisper in his ear, and, rightly or wrongly, he feels that he understands. But, for the most part, they are told in flaccid words, strung together phrase on phrase with a pitiful effect of untruth. The reader can feel how proud the writers were of the tassels and frills upon their senten-

ces, and he is inclined to believe that the facts are as much ornamented as the diction. He forgets the real values of language, and, when he begins to execute the story which thrilled him as its outlines took form, he finds all his sentences bedecked with participial and prepositional qualifications. "Then," he writes, "seeing the Indian lurking behind a tree, and, knowing that no mercy could be expected from such a ruthless adversary, with a beating heart—" he stops and takes another piece of paper, feeling that with so many encumbrances to carry along with it, his sentence will never reach the fact it started for. Next time, perhaps, the overweight of adverbs which have been forced upon his mind, escape into the text, and not a step can his sentences take without a fringe of "*ly's*" flapping on each side of them, like the fly-net on a horse.

Not only his style, his sense of character is gone, or is diseased. The people of whom he has been reading are such thin, unvital representations of men and women that, where he had hoped to create a human being, only the shadow of an old-fashioned costume falls upon the page. Nothing is solid or palpitant under his touch; his mind grows sallow and languid; he is tempted to give up his plans, and he looks back upon his hopes and his discouragements as a series of fever fits and chills which have sapped his strength. In malaria of the mind the chill always follows the fever.

By and by, in some normal interval, he remembers the writers who first influenced him to take up historic fiction. They have style and imagination strong enough to withstand the queer deadening effect of the atmosphere, and under their hands a new literature which will live—the one Thoreau looked forward to—is springing up. Their characters are human first of all, having individuality, as well as showing the picturesque dress and manners of

a certain epoch, and their style is not a mannerism. A critic—Mr. Brander Matthews, possibly—declared once that this cannot be done; that it is impossible for anyone to make himself so at home in a remote era that he can write of it naturally. But such a statement is extreme, and to the average judgment it is disproved by scores of books. We who have not lived at the time they represent cannot attest to their absolute fidelity, but they have the ring of truth; most of us are convinced by them, and to convince is all that need be asked of fiction. If the young writer is wise, when languid from the malaria of the old records, he will turn to these successful books, following a suggestion which Stevenson gave in writing of certain other desponding moods of youth.

"Books were the proper remedy," he said, "books of vivid human import, forcing upon their minds the issues, pleasures busy-ness, importance and immediacy of that life in which they stand; books of smiling or heroic temper to excite or to console; books of a large design, shadowing the complexity of that game of conse-

quences to which we all sit down, the hanger-back not least."

From living books, if the patient is convalescent, he must turn to the "issues, pleasures, busy-ness, importance and immediacy" of life itself. He may have gone to the old records because he seemed debarred from life, because, having taken up literature as a profession, he felt that he must give each hour and moment to it or be left behind in the competition of an over-stocked market, but if he wishes to have mental vitality enough to make use of the knowledge of the old records, he must do it from a full acquaintance with the life around them. Character study, of which there is often too much expressed in stories of the present time, will be the redemption of the work for which he has lost hope. Kipling declares that all women are "sisters under the skin," and it would have been superfluous for him to add that all men are brothers. The writer who wishes to interpret the characters and interests of the past, must keep close to the characters and interests of to-day; for life is at all times the same, and is the only absolute specific for malaria of the mind.

Mary Tracy Earle.

IRELAND, IRELAND

Down thy valleys, Ireland, Ireland,
Down thy valleys green and sad
Still thy spirit wanders wailing,
Wanders wailing, wanders mad.

Long ago that anguish took thee,
Ireland, Ireland, green and fair,
Spoilers strong in darkness took thee,
Broke thy heart and left thee there.

Down thy valleys, Ireland, Ireland,
Still thy spirit wanders mad :
All too late they love that wronged thee,
Ireland, Ireland, green and sad.

—From "*The Island Race.*" By Henry Newbold. By permission of Mr. John Lane.

HOW TO GOVERN AN EMPIRE

IF we attempt to analyze the secret of England's success in governing colonies and dependencies we shall be driven back again and again to the conclusion that it lies in the character of the men who have been chosen for such work. Indeed, so much does character overshadow all other qualities that even ability occupies a very secondary place. If the British cadets sent to India during the present century have been originally selected for their marked ability, those among them who have risen to fill the most important posts in the Indian Empire have been chiefly renowned for their high personal character. The strongest hold of the British on India, as Lord Canning indicated in his congratulatory dispatch to Sir Richard Meade in 1860, lies in the military officer or covenanted civil servant displaying to native princes and peasants the best qualities of an English gentleman (Thornton's Meade, pp. 87-89). Moreover, most of the men who have achieved greatness during the past two or three generations have not only been gentlemen, but also sincere Christians in faith and practice. Sir Henry Lawrence—the most inspiring personality which British India has ever had—was a saint in the Church Militant if ever there was one. His followers—Edwardes, Montgomery, Sandeman, McLeod and many others—might have been termed devotees, if they had not displayed all the qualities of soldiers or administrators of the first class. To them and their successors is chiefly due the moral atmosphere which makes the British administration in India what it is to-day. The young subaltern or covenanted civil servant finds that if he is to win the esteem and hold the respect of his older associates he must place the performance of duties imposed before all

other earthly considerations. If vast and sudden responsibility falls to his lot, he must do his duty as he sees it without pausing to consider whether his acts will bring him fame or disgrace, wealth or poverty, a long and honored life or a quick and unknown grave. Worse than all this he may be gloriously successful in his appointed task and yet have to remain mute while slanderous tongues impute dishonor to his name and failure to his work. Let those who doubt this statement read carefully the lives of Sir Richard Meade and Sir Robert Sandeman, and judge how rigidly "reasons of state" still keep secret their defense against unjust and unmerited accusations.

In parts of the world other than India, while British ventures in colonization have been sometimes highly successful, but occasionally only moderately so, the result in these cases has been due to race instinct rather than to the deliberate creation of a highly organized body of governing officials. But here again we find that use has been made, in times of stress and peril, of the ability and experience possessed by certain men who have shown these qualities in other parts of the empire. Take the case of Sir George Grey, for example, the "Grand Old Man" of New Zealand, who had had great experience in various colonies under the British Crown before he went as governor to New Zealand, and who afterwards became Prime Minister of that colony. Or take, for example, the still better known case of Lord Cromer, who served a hard apprenticeship in India before he was called upon to rule in Egypt, as he is now doing.

It is easy enough to get many facts and figures of imports and exports, of revenues and expenditures, of commerce and agriculture, of the various British colonies

from such works as the "Statesman's Year Book." And it is also easy enough to obtain from one or more hand-books in common use a clear enough idea of the history of the various British colonies and dependencies. But in all these accounts we get nothing but dry facts or results without the living force behind them. If the financial results of the French occupation of Algiers were as good as those of the British occupation of Egypt, there would not be a hint in the "Statesman's Year Book" to indicate that the methods by which these results were secured were in any wise different. We may read statistics and histories of the British Empire, therefore, as much as we please without getting any nearer the true solution of the question of Great Britain's success in this field. It is only when we come to read such marvellous pictures as Parkman has left us of the misgovernment of Canada under the old French régime, that we begin to feel that such things never could have occurred in the Thirteen Colonies or have never since occurred in any colony under the British Crown. So that if we do not get so much light from following the somewhat uneventful prosperity of many of the British colonies we may often get a good deal of side-light on the causes of their success by finding out how it was that colonial systems of other countries have gone wrong and are going wrong to-day.

When all is said and done our chief reliance for knowledge of how the British Empire is governed must be the authentic biographies of the great proconsuls or great soldiers or great civil servants of the Indian Empire. As we read the private lives and intimate thoughts of these men, clothed as many of them have been with autocratic power, governing millions of subjects without juries, without newspapers, and sometimes without soldiers, we shall have cause to wonder how so

many men so much tempted to be tyrannical or unjust or corrupt or even eccentric, have been able to rule so justly and so wisely. We may ascribe it to the splendid traditions of a service of picked men, or we may attribute it to the *esprit de corps* which has always prevailed in that service, or, if we take the vast influence which men of the type of Henry Lawrence and Havelock, alive or dead, have had beyond their mere works, we may reverently be forced to allow that the best traits of the highest class of Anglo-Indian rulers come from the grace of God.

Appended is a list of books whose study will be found to throw light on the general subject. Any such list must be incomplete and merely suggestive, for an exhaustive bibliography of Great Britain's work as a colonial governor would fill volumes. But the titles given below may serve to point the way to the student, who will be able to make his own special investigations along the lines most interesting to himself.

"General Sir Richard Meade and the Feudatory States of Central and Southern India," by Thomas Henry Thornton. Pp. 373, 8vo. London: Longmans, Green & Co., 1898. Exceedingly valuable as depicting the ideal character and attainments of the best class of British administrators in India.

"Sir Robert Sandeman," by Thomas Henry Thornton. 8vo, pp. 374. London: John Murray, 1895. Very valuable as showing how the lawless tribes of Baluchistan were brought into order and contentment through the influence of one Englishman.

"Memorials of Major-General Sir Herbert B. Edwardes, K.C.B., K.C.S.I., D.C.L.," by his wife. 2 vols., 8vo, pp. 408 and 469. London: Kegan, Paul, Trench & Co., 1886. A very inadequate biography of one of the noblest and purest men whom England has ever sent to India, the beloved pupil and biographer of Sir Henry Lawrence.

Rulers of India Series, edited by Sir W. W. Hunter. "The Marquis Wellesley, K.G.," by W. H. Hutton. "The Marquis of Dalhousie,"

by Sir W. W. Hunter. "Lord Lawrence," by Sir Charles Aitchison. "Sir Henry Lawrence," by Gen. J. J. McLeod Innes. "James Thomason," by Sir Richard Temple. New York: The Oxford University Press, American Branch. These selected volumes of this series are worthy of the most attentive perusal, not only because they show the work done by the greatest and most successful administration in the Indian Empire of Great Britain, but also because the authors in each case are eminent Anglo-Indians, and therefore speak with authority.

Essays by Lord Macaulay: "Clive," "Warren Hastings" and "Lord Chatham." New York: Longmans, Green & Co. Though Macaulay's conclusions about Hastings have aroused criticism, no clearer picture of how to rule successfully has ever been printed than in these essays.

"National Life and Character: A Forecast," by Charles H. Pearson. Pp. 363, 12mo. London: Macmillan & Co., 1894. One of the most suggestive books on the ultimate distribution of races and the possible changes in the political supremacy of nations ever written; is the work in which "The Chinese Terror" was first outlined.

"The Control of the Tropics," by Benjamin Kidd. 12mo. New York: The Macmillan Co. Points out briefly and graphically the limits to the control of tropical countries by white men, and particularly the part which the Anglo-Saxons should play in their development.

"A View of the Art of Colonization," by Edward Gibbon Wakefield. Pp. 451, 8vo. London: John W. Parker, 1849. An epoch-making book which no student of colonial polity can afford to neglect; deals chiefly with the Australian problem as it then was, but lays down principles applicable to all times and circumstances.

"Edward Gibbon Wakefield," by Richard Garnett. Pp. 375, 12mo. New York: Longmans, Green & Co., 1898. In the "Builders of the Greater Britain" series; gives a succinct account of Wakefield's far-reaching influence on British colonization.

"Montcalm and Wolfe," by Francis Parkman, 2 vols., 8vo, pp. 514 and 444. Boston: Little, Brown & Co., 1884. Gives a graphic and authentic picture of the effect of prolonged misgovernment upon the French colonists' material and moral development.

"The Establishment of Spanish Rule in America, and Introduction to the History and

Politics of Spanish America." New York: G. P. Putnam's Sons. 12mo, pp. 312, 1898. Very useful introductory work.

"The British Empire," by F. H. Geffcken. Translated from the German. Pp. 312, 12mo. London: Sampson, Low & Co., 1889. A critical German view, somewhat pessimistic, but very useful as giving an outside point of view.

"The Expansion of England," by J. R. Seeley. Pp. 308, 12mo. Boston: Roberts Bros., 1883. An excellent handbook to the historical politics of expansion, particularly in India, and written from a full mind.

"English Colonization and Empire," by Alfred Caldecott. New York: Charles Scribner's Sons, 12mo, pp. 274, 1891. University Extension Manual. Simple, elementary, and accurate.

"Applied Geography, A Preliminary Sketch," by J. Scott Keltie. Pp. 169, with eleven maps and plans, 12mo. London: George Philip & Son, 1890. Gives an interesting and accurate perspective view of the relative importance of the various countries of the world in regard to their natural resources and the purchasing power of their populations.

Annual Report of the Proceedings of the Royal Colonial Institute, London: published annually by the Institute since 1869. A perfect mine of varied information about the British colonies, consisting of papers and discussions by former governors, colonial prime ministers, and others, most of whom speak with personal knowledge of the countries or problems brought up for discussion.

"A History of British Colonial Policy," by H. E. Egerton, M. A. Demy 8vo. London: Methuen & Company, 1898. Gives a clear and connected view of Great Britain's attitude toward her colonies at different periods of her history; is rapidly coming to be accepted as the standard work on the subject.

"Greater Britain, A Record of Travel in English-Speaking Countries" during 1866-7, by Sir Charles W. Dilke. Crown 8vo. London: Macmillan & Co., 1889. At one time thought to be the best political hand-book extant on British Colonial questions.

"Problems of Greater Britain," by Sir Charles W. Dilke. Crown 8vo, pp. 698. London: Macmillan & Co., 1890. Supplementary to "Greater Britain"; gives a good deal of information not easily accessible, and presents many theories which make the facts seem doubtful.

"The Rise of the British Dominion in India, from the Early Days of the East India Company," by Sir Alfred Lyall, K.C.B. New York: Charles Scribner's Sons, 1895. The most admirable account of this subject that has ever been written; shows how the British have gained India, how they hold it now, and how they will have to hold it in the future.

"Lord Cromer" (Sir Evelyn Baring), by H. D. Traill. Demy 8vo. London: Bliss, Sands & Co., 1898. A very telling account of Lord Cromer's work in India and Egypt, giving a clear idea of his patience, gentleness and adamant firmness.

"England in Egypt," by Sir Alfred Milner, K.C.B. London: Edward Arnold. The best ac-

count yet written of the difficulties which Lord Cromer and his handful of white subordinates have overcome in Egypt.

"Parliamentary Government in the British Colonies." By Alpheus Todd. 8vo. Longmans, Green & Co., 1894. Second edition. Edited by his son.

"Le Recontement des Fonctionnaires des Colonies," by Joseph Chailley-Bert. Paris: Armand, Colin et Cie., 5 Rue de Mézières.

"Le Recontement des Administrateurs Coloniaux," by Émile Boutney. Paris: Armand, Colin et Cie., 5 Rue de Mézières.

E. H. Mullin.

THE RAMBLER

AMONG the books of special interest included in the Scribners' autumn list are a new volume of "American Lands and Letters" the latest work from the pen of Mr. Donald G. Mitchell. The book covers the period "from Leather Stocking to Poe's 'Raven.'" There are many rare portraits, fac-similes, and views of literary interest, and the period covered by the book includes many of the greatest names in our literary history. Mr. Mitchell's intimate but incisive characterizations of Hawthorne, Emerson, Holmes, Thoreau, Lowell, Longfellow, Whittier, Bancroft and Poe are as entertaining as his comments on the earlier figures which filled the first volume.

Robert Louis Stevenson's "Letters," edited by Mr. Sidney Colvin, will have early publication in book form by the Scribners, and other volumes of uncommon interest and individuality in preparation by the same publishers are: "Fisherman's Luck and Other Uncertain Things," a new book of essays by the Rev. Dr. Henry van Dyke; "The Trail of the Sandhill Stag," a story by Mr. Ernest Seton Thompson, with many illustrations by the

author; "Literary Landmarks of Paris," by Benjamin Ellis Martin and Charlotte Martin, with many portraits and illustrations; "Nooks and Corners of Old New York," by Charles Hemstreet, profusely illustrated; "The Authority of Criticism and Other Essays," by Prof. W. P. Lent, and "Anglo-Saxons and Others," a volume of essays by Miss Aline Gorren.

The announcement that Messrs. Cope-land and Day would retire from the business of publishing has been followed at no great interval by the news that their list of books is taken over by Messrs. Small, Maynard & Co. Thus the "Vagabondia" books of Mr. Carman and Mr. Hovey, two volumes by Miss Guiney, another two by Professor Burton, the poems of Father Tabb, "The Black Riders" of Mr. Stephen Crane, and a large number of the most individual publications of recent years come into the hands of the younger house. Their growing list receives all at once important and extensive accessions. Nor are the writers whose books are concerned showing indifference to their new surroundings. Professor Burton, whose book of verse, "Dumb in

June," is just now passing into its fourth edition, will issue through his new publishers another volume of poems in the fall. There is, moreover, to be a new edition of Mr. Morris Rosenfeld's remarkable "Songs from the Ghetto," which will include such additional poems from its author, as his editor and translator, Mr. Otto Wiener, of Harvard University thinks really superior to their predecessors. Meanwhile "Mr. Dooley in Peace and in War" counts its thousands up to sixty, which augurs well for the success of the second Dooley, "In the Hearts of His Countrymen," which is to be published in September.

The exception to the general transfer of Messrs. Copeland & Day's publications to one firm is found in Miss Alice Brown's two volumes, "Meadow Grass" and "The Road to Castaly," which naturally pass to Messrs. Houghton, Mifflin & Co., the publishers of her "Tiverton Tales" and "By Oak and Thorn." This house has also borne such relations to Miss Louise Imogen Guiney that one is delighted and not surprised to hear that it will publish in the autumn a new collection of her poems. Since entering the service of the Boston Public Library, Miss Guiney has published little or nothing, and her last volume of verse bears the date of 1893. The new book is to be called "The Martyr's Idyl and Shorter Poems." The martyrs celebrated in the opening pages of the book are St. Didymus and St. Theodora, who perished at Alexandria in the Diocletian persecution of the Christians.

In the general scattering of the books of Messrs. Lamson, Wolfe & Co., which has followed the failure of that firm, Messrs. Houghton, Mifflin & Co. have come, as might be expected, into the possession of Mrs. Julia Ward Howe's volume

of essays, "Is Polite Society Polite?" They have also acquired the Rev. Dr. Alexander McKenzie's book on "The Divine Force in the Life of the World," a volume made up of a series of lectures delivered at the Lowell Institute. To a few other books on Mr. Lamson's list Messrs. L. C. Page & Co. fall heir. These include Miss Pauline Bradford Mackie's "Ye Little Salem Maide" and "Mademoiselle de Berny," the version of "Cyrano de Bergerac" as Mr. Mansfield acts it, Miss Norris's "Gray House of the Quarries," and two or three volumes perhaps equally well known.

Four years after the Rev. Dr. Horace Bushnell died in 1876, his daughter published his "Life and Letters." Now a more compact and, perhaps, impartial study of his personality and achievements has been made by the Rev. Dr. T. T. Munger, of New Haven. Messrs. Houghton, Mifflin & Co. have the book in hand, and expect to publish it before the International Council of Congregationalists meets in Boston in September. Another valuable biography which the same publishers have already in press is Prof. A. B. Hart's "Life of Salmon P. Chase." This is to appear as one of the volumes in the "American Statesmen" series.

Most of those lovers of nature who found so much pleasure in "How to Know the Wild Flowers" have followed the author's footsteps in the later books with equal pleasure. In response to many requests for information in regard to the author of these admirable nature books we are glad to be able to publish (for the first time, we believe) the portrait of Mrs. Parsons, together with a few details of her life and work.

From early childhood Mrs. Parsons has been devoted to nature study and learned

as a little child to find her greatest joy in birds, plants and outdoor life generally. In the introductory chapter of "How to Know the Ferns" she has described how she tried to wrest from Gray's "How Plants Grow," and various other horticultural and botanical works in her grandfather's library, some knowledge of the wild flowers, and the bitter disappointment following her total failure in the attempt. In 1884 she married Commander Dana of the Navy and for several years made her home in various parts of the world. Commander Dana died in January, 1890. She spent the following summer at Bar Harbor, Maine, and there for the first time took up the study of systematic botany under the inspiration of Miss Marion Satterlee. She found

great mental diversion and physical refreshment in her study of plants, and since she had herself sought vainly for some simple, untechnical guide to our native wild flowers, it struck her as a good idea to write such a book herself, and thus "How to Know the Wild Flowers" came to be written, in the summer of 1893.

Immediately upon its publication this book sprang into great popularity, and the author was overwhelmed with letters from unknown correspondents, expressing their pleasure in being able to open what had hitherto been a locked door to them. The

author says that perhaps her greatest gratification was derived from the numerous letters sent her by invalids, saying that they had found a new meaning in life through the taste which she had awakened for nature study. She also received

a great many letters from men, many of them sportsmen, who took occasion while fishing or hunting to identify the plants and flowers they saw. One of her first letters was from Mr. Rudyard Kipling, who found time to color the plates in his copy of "How to Know the Wild Flowers," from the originals he gathered in his own woods and fields in Vermont.

The other books followed as a matter of course. "According to Season," was written in 1895, and describes flowers found in New Jer-

sey, Connecticut, in the Berkshire Hills and in the Adirondacks. "Plants and their Children," a nature reader for young children, was published the following year. In 1898 she wrote "How to Know the Ferns," of which a notice will be found on another page. This book might seem much less of an undertaking than "How to Know the Wild Flowers," but since the author tried to see every possible species of fern in its own home and as many of our rarer ferns inhabit inaccessible localities, the enterprise was not easy. The author says that



FRANCES THEODORA PARSONS



LADY EDEN



JAMES MC NEIL WHISTLER

[From his latest portrait, by Mendelssohn, London.]

this book will always be associated in her mind with numerous expeditions, full of interest and excitement, and with localities of unusual beauty, for perhaps the greatest inducement to the study of these plants is the fascination of their chosen surroundings. "How to Know the Wild Flowers" was illustrated by Miss Satterlee, the friend who first influenced the author to take up the study of botany. "Plants and Their Children" was illustrated by her sister, Miss Alice Josephine Smith; "Ferns" was illustrated by both Miss Satterlee and Miss Smith.

In 1896 Mrs. Dana married Mr. James Russell Parsons, Jr., the author of several educational works, and since then she has made her home in Albany, where Mr. Parsons has charge of one of the departments in the University of the State of New York. Mr. Parsons is an enthusiastic companion of her plant hunts, and a very practical and sympathetic assistant in the later work of drafting the results of these expeditions. Mrs. Parsons' enthusiasm for her work grows steadily, and she lately said, in reply to an inquiry: "Each year I live I seem to feel more keenly the joy of outdoor life, and

to begrudge more intensely every hour spent in town or in doors after the middle of April."

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The name of Mr. Hervey White, of the John Crerar Library of Chicago, is unknown to the world of letters, but according to the report of his novel "Differences," which Messrs. Small, Maynard & Co. are to publish in the early autumn, this new writer bids fair to step out into considerable prominence. The "differences" with which he deals are those between his heroine, a volunteer worker in a college settlement, and his hero, an English mechanic out of work. They meet in the natural course of events and find that their differences are not only unessential, but usefully complementary. Mr. White knows well the life whereof he writes.



A FRONTISPIECE BY MISS VIOLET OAKLEY

In his early years, spent in the Western country, working here and there, and picking up the education which he completed at Harvard in 1894, he won at first hand the experience of a nomadic laborer. In more recent years he has been for considerable periods in residence at Hull House, and in service at the great scientific library of Chicago. This

book is the first result of his unwavering devotion to the life of letters he has chosen for himself, and if there is any value in a definite preparation for accomplishing a significant task, it must be shown in this instance.

Not unrelated to this novel will be "A Local Habitation," by Mr. Walter Leon Sawyer, which the same publishers have in press. It has to do with the cheap boarding-house life of the South End of Boston—not the South End of Silas Lap- ham's day so much as of the valuable recent study made by residents of the South End House in "The City Wilderness." Mr. Sawyer brings together persons of a sordid exterior but with natures to which he is capable of extending a ready sympathy. His chief character, who comes from another walk of life to win from these persons such "literary material" as he can, is shown to be the character perhaps least worthy of respect. This is indeed the decade of "the other half."

We reproduce the cover design of Mrs. Elia W. Peattie's book of child stories just published by Messrs. Herbert S. Stone & Co., and also a drawing by Miss Violet Oakley which forms the frontispiece to Mrs. Harriet Prescott Spofford's charming tale, "The Maid He Married," published by the same house. Mr. Hazenplug's style is familiar to readers of the old *Chap Book*, and Miss Oakley's drawings show unusual talent and skill in execution.

Messrs. L. C. Page & Co. are the publishers of Mr. N. H. Dole's "Multi-Vari- um" edition of the "Rubáiyát of Omar Kháyyám." The same firm has done many other things with the Persian poet and his translators. This year it makes still another important addition to the literature of Omar. This will take the form of a

volume in which Mr. Edward Heron- Allen compares the Fitzgerald verses with the original sources literally translated into English. Fitzgerald's executors have given Mr. Heron-Allen many facilities for the intimate study of the great translator's papers, and the result of it all should certainly be an illuminative opportunity for us all to learn just how much of our beautiful English poem we owe the "Laird of Littlegrange," and how much to the Oriental tent-maker.

Mr. Louis E. Elson is well-known in Boston as the musical critic who puts his wit to particularly good use whenever he has an opportunity to comment upon Italian opera in his columns of the *Advertiser*. Outside of Boston he is known as a lecturer and writer on musical subjects.



A COVER DESIGN, BY FRANK HAZENPLUG

There must, therefore, be in readiness for his new book "Our National Music and its Sources," a very considerable audience. In this volume he describes the origin of our most important national songs, and associates them duly with historical events. It is not a technical work, but is designed for all readers with an interest in music. Its publishers will be Messrs. L. C. Page & Co. This firm has also in preparation a new novel, "Deficient Saints," by Miss Marshall Saunders, the author of the enormously popular "Beautiful Joe"; and a new book of golf stories, "Drives and Puts," by Mr. Walter Camp and Miss Lillian Brooks.

The sub-title "Salamis to Santiago," speaks with effective alliteration for the scope of "Twenty Famous Naval Battles," recently written by Prof. E. K. Rawson, of the U. S. Navy Department, and soon to be published by Messrs. T. Y. Crowell & Co. The same publishers announce also various juveniles, new and old. In the list of them it is a pleasure to find cheap editions not only of "Robinson Crusoe," but of that later product of our own century, the "Swiss Family Robinson." Who shall say that the children have grown too much wiser than their fathers?

Mr. Whistler's latest contribution to literature—a field into which his own modesty and delicate tact should tempt him oftener—we should think Sir Walter Besant would not begrudge him membership in the Authors' Society for the better protection of his rights—is an elaborately printed volume called "The Baronet and the Butterfly: a Valentine with a Verdict," which Mr. Robert H. Russell publishes in this country. In the book Mr. Whistler tells at length the fascinating story of the wicked baronet and the unsuspecting painter—goes into every detail with the faithfulness of a Zola, and strives

to clutch his readers' hearts as valiantly as the Reverend Dr. Watson. He reprints all the evidence and gives us his own comments thrown in for good measure. It may be proper to state for the benefit of the few readers who have not followed Mr. Whistler's affairs day by day, as reported by cable, that Mr. Whistler had a law suit with Sir William Eden over the price to be paid for Lady Eden's portrait, and to settle the ownership of the picture as painted, and then altered, by the artist, pending the settlement of the dispute. Mr. Whistler calls Sir William Eden a "penetrating, persevering, planning, devising, Valentine-designing, pestilential, and entirely matagrabolising personage." From Mr. Whistler's emphasis upon the point he makes, we suppose he believes he has established—he says he has—"the absolute right of the artist to control the



EMMA RAYNER

destiny of his handiwork, and at all times and in all circumstances, to refuse its delivery into unseemly and ridiculous keeping."

Still, we cannot see how Mr. Whistler has "established" anything which was not established long ago. But he has written a full account of one of his own business transactions, and seems to be getting—in these pages as well as elsewhere—rather a disproportionate share of free advertising.

On another page we print Mr. Whistler's latest photograph, by Mendelssohn, which does not appear in the book. Also, a photograph of Lady Eden, whose portrait raised all the disturbance.



Through the courtesy of Messrs. Herbert S. Stone & Co., her publishers, we are able to publish the portrait of Mrs. Rayner, the author of "Free to Serve," whose new tale of colonial times is noticed elsewhere in this number of THE BOOK BUYER.



The San Francisco *Argonaut*, recently printed a comment upon the endless and bottomless trash which is passed out, at present, under the name of "literature." The paragraph is so apt and excellent that we take the liberty of reprinting it here, since all of our readers may not have had the good fortune to see the *Argonaut*:

Serious thinkers are beginning to speculate upon the harm that the enormous output of worthless "literature" must be working. The London *Saturday Review* calls it the "literature of snip-pets," and declares that its effect upon those who habitually read it is to prohibit a holding of the attention for a longer space than eighty seconds. That is figuring it out to a nicety, and makes no allowances for possible individual differences.

The evil is as prevalent in America as in England. In both countries are scores of cheap magazines filled with the most worthless and trifling matter, written solely to amuse and not at all to strengthen. For that matter, from the five-cent and ten-cent magazines to some of the most suc-

cessful book-publishers, the one aim is to make money by publishing matter that a great many persons will read. Pride in literature and a conscientious regard for the reader are nearly obsolete.

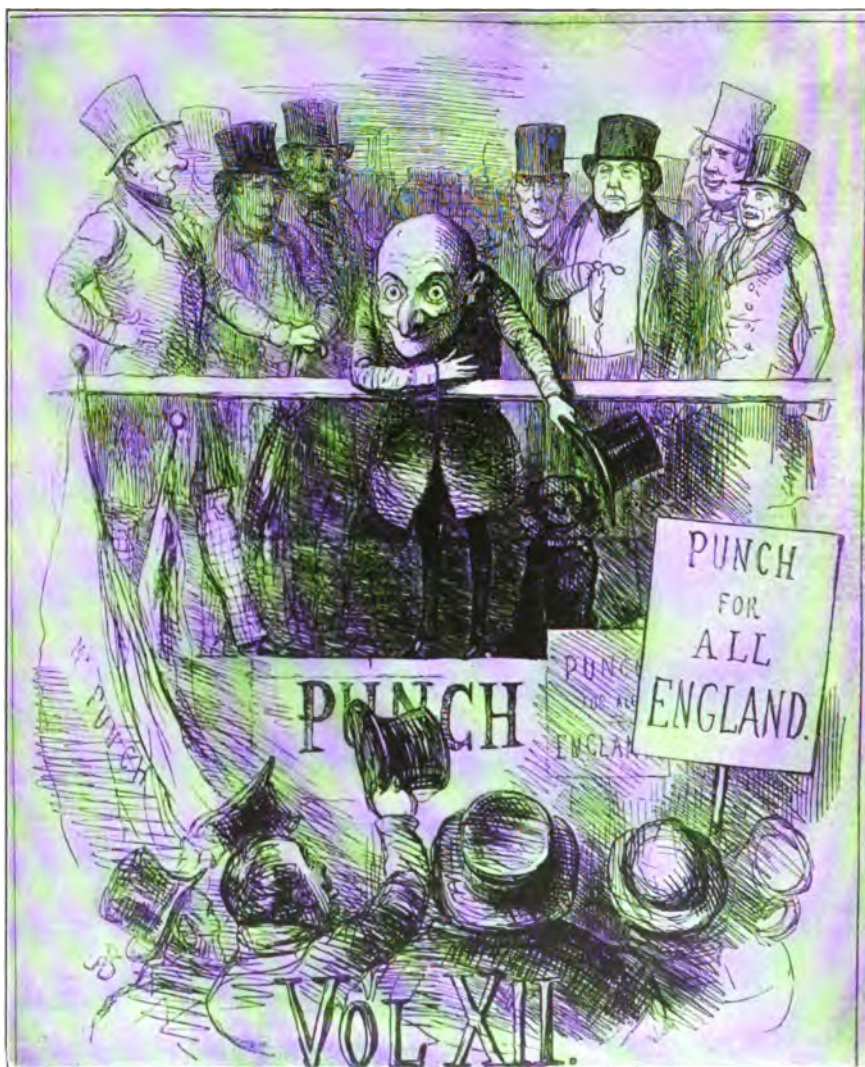
The discovery that there exists a vast, unsupplied market for such wares is quite recent. We believe that England was the pioneer in this particular species of debauchery, but if so, America was a very prompt imitator. Concurrently with it a peculiarly American institution, known as "yellow journalism," and as yet practically unknown in England, sprang into existence. The wonder is that the discovery of this enormous latent demand had not been made long ago. Yet it is no more remarkable than the fact that the American Indians never discovered the simple plan of producing alcohol by permitting the juice of grapes to ferment, and hence never employed alcohol as an agency contributing to their self-extermination until it was introduced to them by the white man. Similarly, it required distant Russia to introduce the cigarette to southern Europe, where tobacco was first used.

Now that the demand for debauching reading matter has been discovered, the race to supply it is the maddest that the century has seen. And the poison of it is not confined to the ignorant, to the great heedless masses whose understanding has not been opened to the ways in which the mind is strengthened, the character developed, and a foundation intelligently laid for getting the most and the best out of life. Trashy magazines and the Sunday supplements of yellow journals invade the homes even of the educated, there to work incredible mischief with the younger members of the household, and in many cases steal unawares into the attention of the wise. There are seemingly sensible business men who read such trash for "relaxation," ignorant of the fact that by doing so they are destroying their ability to read, enjoy, and gain solid strength and enduring comfort from a better class of matter.



Mr. John Drew's "Reminiscences," more "Letters of Sidney Lanier," and Judge Grant's "Search Light Letters," are conspicuous among the Scribners' announcements of autumn books. We are also promised new stories by Thomas Nelson Page, the late Blanche Willis Howard, "Zack," Bliss Perry, E. W. Hornung and Cy Warman.

The Rambler.



AN EARLY COVER—DRAWING BY RICHARD DOYLE

LONDON "PUNCH" AND ITS MAKERS

II—THE ARTISTS

IT is in its pictorial appeal to its readers that, from the first, has lain the secret of *Punch's* popularity, and among the artists whose services it has successively claimed, aside from the illustrious coterie made up of Leech, Doyle, Keene, Du Maurier and Tenniel, have been William Newman, H. G. Hine, Sir John Gilbert, Sir John Millais, Hablot K. Browne, Frederick Walker, Randolph Caldecott, the able and facile Harry Furniss, Linley Sambourne, Bernard Partridge and the amazingly clever Phil May, who joined the staff but yesterday. John Leech made *Punch* in a pictorial way, not without help from Doyle, Tenniel and the rest; but Leech made the success, for from the first his drawings took with the town and tickled the "funny-bones" of the dull countryside. Leech was only twenty-four years old when he joined *Punch* in the first month of its existence. His last drawing—it shows an Irishman heartily enjoying the after-effects of a fight in which his features have been pummeled out of all recognition—appeared November 5, 1864, seven days after his death.

In the twenty-three years that intervened between these dates Leech furnished between 4,000 and 5,000 designs to *Punch*, which may be recognized by his signature in full, by his familiar initials, or by the well-known device of a wriggling leech in a water-bottle. But no signature is needed to identify these cuts. The unfailing freedom of pencil, the facility, the buoyancy, the unerring skill and command of expression, infallibly proclaim their authorship. In these designs Leech founded a school of caricature in which to this day he stands almost without a rival, certainly without a superior. As Cruikshank im-

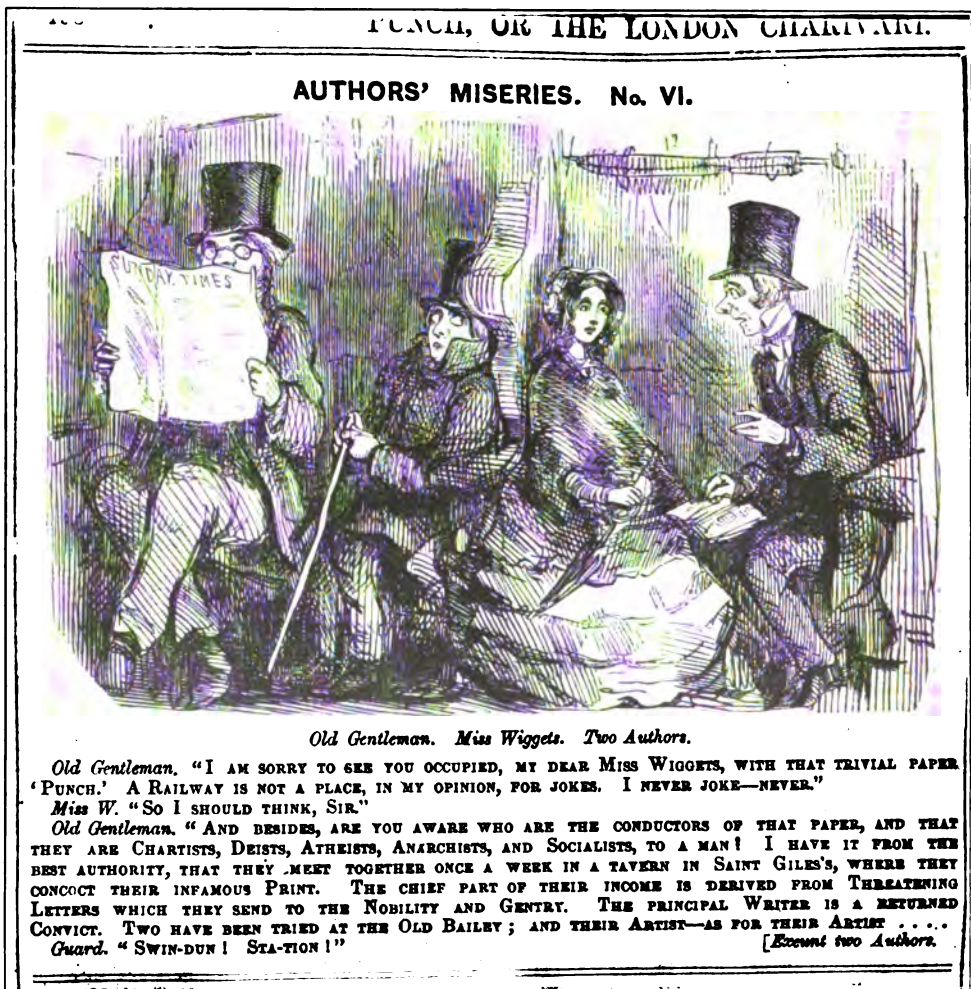
proved upon the often ugly and always savage art of Gillray and Rowlandson, so Leech improved upon that of Cruikshank, but to much greater extent. He detested, like the manly and hearty Briton that he was, affectations, pretensions and social deceptions of all sorts, but he had a compassionate eye for eccentricities which are pardonable and vanities that injure no one, and he found unfailing delight in peaceful domestic scenes, in handsome, healthy womankind, and in the fetching caprices and make-believes of childhood. Since Leech's time the English artist does not hesitate to draw a good-looking woman or a well-bred one; and he taught in his art the much-needed lesson that the nearer caricature comes to truth and to ordinary experience the more effective it is likely to be.

Above the names of none of *Punch's* early artists does the pen linger as lovingly as over that of Richard Doyle, that quaint and exquisite genius, the very Puck of designers in black-and-white, who joined the staff of the paper in 1843. Doyle was then only nineteen years of age, but had already proved the possession of extraordinary gifts as a comic draughtsman. Aside from the cover design still in use, perhaps Doyle's best work for *Punch* was the "Manners and Customs of Englyshe drawn from ye quick by Richard Doyle," a series of designs in outline, cleverly annotated by Percival Leigh. In these pages, closely crowded with minute figures and admirable in their arch drollery, we seem to live again in the England of Lablache and Jenny Lind, of cricketers in stove-pipes, and a hundred things that have gone the way of "last year's snow." Doyle worked regularly for *Punch* until

the Popery scare, which, toward the end of the year 1849, seized the popular mind, infecting *Punch* with singular virulence and bitterness. So long as Mark Lemon confined his cartoons and his text to the general question, Doyle, who was a devoted Catholic, held his peace; but when the very doctrine of the faith was attacked and the Pope himself insultingly caricatured, though the step meant no small personal sacrifice, he severed himself from his fellow-workers. He quitted the staff of the paper in 1850, and thereafter never

again appeared as a contributor to a humorous paper.

Another and a very different man was Charles Keene, whose connection with *Punch* began in 1853 and ended in 1889. During this period he contributed some 6,000 designs to the paper, which placed him almost if not quite at the head of English artists in black-and-white, and this despite his practical lack of all artistic training, for his gifts as a draughtsman were born with him, and without instruction at a very early age he began to draw





A DRAWING BY DU MAURIER

in a manner which surprised veteran artists. His fame, however, was belated—from first to last he was one of the most modest and retiring of mortals—and never reached full measure until after his death in 1891. Still, his almost perfect mastery of the medium through which his work was to be presented to the public; his rigid suppression of the superfluous; his unfaltering instinct where to stay his stroke; these taken in connection with his fidelity to nature, his skill in composition, and his power of suggesting color and seizing fugitive expression, made him a unique figure in humorous art.

Keene sought his subject by preference among the middle and lower classes, and it is to his delineations of the waiters and cabmen, the game-keepers and Scotch gillies, the policemen and the volunteers, the slaves and street boys of the last

forty years, that the historian of that period of English history will have to go. Keene did not invent types; instead, he drew life as he saw it, where he elected to look for it, humorously but not unkindly. And he did this in a manner altogether inimitable, setting it always in the appropriate background which is often a shorthand lesson in landscape and atmospheric effect. His active life may be said to have closed in 1889, though he still worked. But for two years ailments increased upon him. He could no longer get about. Then he was confined to his room, and presently the end came quietly. His death was a severe blow to *Punch*, which has not yet filled his place. Keene was a man of many hobbies, but, despite his odd ways, a singularly genial and lovable one, manly, pure minded and honorable, and none the less to be admired

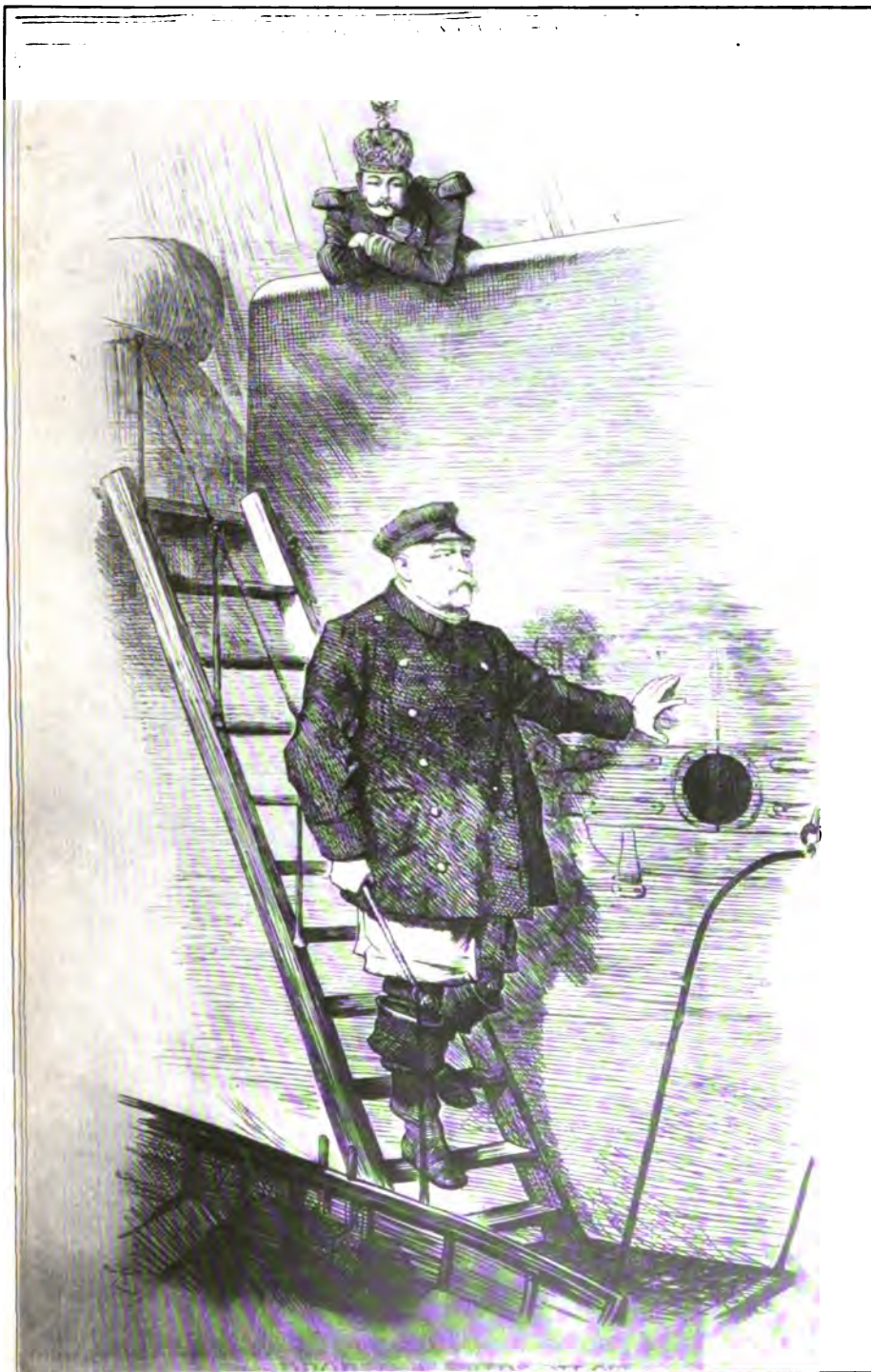
because he cared not a whit for the opinion of Mrs. Grundy.

George Du Maurier succeeded to Leech's place on *Punch* in 1864 and worked for it almost without a break until his death in 1896. Before that he had studied under Gleyre in Paris, and had drawn pictures for the English magazines. The designs which he contributed to *Punch* number upward of 5,000, and deal chiefly with salient phases of English society. "Don't do funny things: do the graceful side of life; be the tenor in a French opera bouffe," Mark Lemon said to him when he joined the staff, and this injunction Du Maurier faithfully observed. In place of Leech's feminine types he gave us his own immortal "pretty woman," a type so exquisitely companionable that I doubt if anyone ever really tired of her appearance in *Punch*. She was loved from the first, and partly because her inventor loved her himself. Hear him describe her in an admirable paper on the illustration of books that was published several years ago in London: "She is my 'piece de resistance,' and I have often heard her commended, and the praise of her has sounded sweet in mine ears and gone straight to my heart, for she has become to me as a daughter. She is rather tall, I admit, and a trifle stiff; but English women are tall and stiff just now, and she is rather too serious; but that is only because I find it so difficult, with a mere stroke in black ink, to indicate the enchanting curved lines that go from the nose to the mouth-corners, causing the cheeks to make a smile—and without them the smile is incomplete, merely a grin. So I have had to give up the smile when the author has not absolutely insisted upon it. And as for the height, I have often begun by drawing the dear creature little, and by one sweep of the pen (adding a few inches to the hem of her skirt) I have improved upon her so much that it has

been impossible to resist the temptation—the thing is so easy, and the result so satisfying and immediate. I beg the reader's pardon for this outburst of senile paternal egotism. It shall not occur again."

That last observation of Du Maurier bears upon a phase of his work which told heavily in his favor despite his own protest against indulgence in it. Three-fourths of the significance of his work as an artist was due to the sunny temperament which irradiated every smallest episode of his career, for there is a lightness, a depth, a humor and a pathos about his drawings which one feels must have sprung from his nature alone. Leave out of his caricatures the Du Maurier of it all (along with the tersely witty legends which always accompany them) and you have merely a lot of comical types. The same might be said of the work of any artist of genius, but it applies with especial force to Du Maurier's long line of really humorous drawings. At the same time he is always true to nature, and it is easy to find in English society the prototypes of his Sir Gorgias Midas, his Duchess of Towers, his Postlethwaite and his Mrs. Cimabue Brown. A close observer and a most accomplished draughtsman with his clear, artistic vision and his admirable technique, he told the truth about the objects of his satire, but he also threw over them the mantle of his own individuality, keeping himself between his public and his personages without disturbing the one or doing injustice to the other. .

Although the last to be dealt with in this place, Sir John Tenniel is, perhaps, the greatest of all the artists whose good pencils have, at one time and another, been enlisted in the service of *Punch*. He was born in London, displayed a taste for art at an early age, and had a picture on exhibition at the Gallery of British Artists while still a lad. From the first,



"DROPPING THE PILOT"

[By Tenniel—perhaps the most famous cartoon ever published in *Punch*]



THE RHODES COLOSSUS
STRIDING FROM CAPE TOWN TO CAIRO.

AS IT WAS IN 1892, WHEN OXFORD VOTED HIM HIS DEGREE. DRAWING BY SAMBOURNE

however, his most successful work was done in black-and-white, and in 1850, when he had just turned his thirtieth year, he was invited by Lemon, at the suggestion of Jerrold, to take the place of Doyle on *Punch*. Since that time he has designed for it some 2,300 cartoons, all enlivened by a keen sense of humor, but marked, also, by earnestness, simplicity and dignity, while, from first to last, there is not one of his drawings but has the note of distinction, not one but reveals a fastidious taste and a strong affinity with the classical and correct.

It is, in truth, Tenniel's more serious work that most impresses the student of *Punch*, and his pencil has been for a generation and a half a force to be reckoned with in any forecast of the drift of public opinion in England. If there was any doubt in the official or the popular mind as to the necessity of sending an army to the rescue of Khartoum, it vanished when Tenniel drew his picture of General Gordon standing behind an earthwork and

looking across the desert for a glimpse of the expected redcoats. That touched the heart of England, and was more powerful than the fiercest denunciation from the Opposition bench of the Gladstone ministry's inaction on the Nile. Nor has Tenniel ever employed his splendid gifts in any partisan cause; he has seldom been either unjust or unfair in his work, and the secret of the power of his satire has always lain in its inherent truthfulness. When the Queen made him a knight a few years ago, every one felt that he had richly earned the honor.

From the first *Punch* has been a radical and progressive, but moderation has come with age, and some men of faded tastes are wont to declare that he has gone off. Yet when had he anything better to offer than Tenniel, Sambourne and Raven-Hill, Burnand, Guthrie and Lehmann provide us every Wednesday? So here's to Mr. *Punch* "and his family; may they live long and prosper!"

Rufus Rockwell Wilson.

DE PROFUNDIS

THERE is no poet where there is no song;
And who can sing that neither heeds nor knows—
So dark, so weak, too weak to call it wrong—
The sightless life that turns my song to prose.

Ah! verily men say that when we're young
Our mortal is transfigured everywhere,
And I have stood upon God's Mount, and sung
And gazed upon the Christ and knew Him fair.

Ah! well-a-day! I neither see nor know,
God lets me live and Life itself is sweet;
From day to day I wander to and fro—
Until to-morrow I must drink and eat.

There is some law by which the beast and flower
Live unto God, and are most lovely so;
Like unto them in this mine evil hour,
That I am living unto God, I know.

On me the glory of the sunshine falls,
On me the drops of gladness-giving rain,
No more than I, the basest thing that crawls
Can triumph in its lack of mortal pain.

And will He leave my soul in Hell to pine
Outside the influence of His natural sway?
No boon out-pouring of His oil and wine
I supplicate, but light to find my way.

—From "Poems," by E. H. Coleridge. By permission of Mr. John Lane.

FAMILIAR BOOK TITLES

NEARLY two hundred lists of answers have reached THE BOOK BUYER since the quotation-titles were published in the June number. Of these a considerable proportion—about half—are correct in every detail, trifling discrepancies in line numbers in the Shakespearean quotations being accounted for by the different editions used in study. Among the others, two or three titles seem to have been the main stumbling-blocks. For instance, in the carefully-made list sent by Miss May Banks, of Seattle, Washington, the quotation "In the Midst of Alarms" is traced to Beattie's "Minstrel," Book I; but Mr. H. D. Bates, the compiler of the series of questions, gives Cowper's "Verses Supposed to Have Been Written by Alexander Selkirk," as the source. The compiler's dictum would, fairly, settle the question, but in this case the Cowper source is, moreover, a more familiar poem than that of Beattie. Miss Banks, again, assigns "A Liberal Education" to "Don Quixote," instead of to Steele, in the "Tatler," and other correspondents go astray upon the same quotation. This phrase has doubtless been used by many writers, but the "Tatler" essay is so familiar as to warrant its choice as the source.

It is unfortunate that all subscribers had not quite a fair chance according to the terms of this competition, since a subscriber in Seattle or Japan, for instance, did not get the June number on the same day as a subscriber in New York or Boston. It is proper to say, however, that the two lists, upon which the prizes are awarded, reached THE BOOK BUYER office within forty-eight hours of the publication day. The first prize goes to the librarian of the New Britain Institute, New Britain, Conn., and the second prize to Mr. James E. Estabrooke, of Worcester, Mass.

Among so many correct and quickly compiled lists there should be many "honorable mentions," but there is room for only a few names. Excellent lists, interesting even in occasional errors, have come from Mr. George Murray, of Montreal; Mr. L. E. Rector, New York City; Mr. W. A. D. Lees, of Ottawa; Mr. L. E. Herron, the librarian of Hampton Institute, Hampton, Va.; Miss Augusta W. Hathaway, of Boston; and from Lucy W. Lawrence, of Newton Centre, Mass., who sends two lists, and says she is "an old woman of eighty-one years."

The titles and sources are given below. In reference to the title "Little Rivers" it is interesting to note that a correspondent wrote to Dr. van Dyke, the author of the book, asking him where he chose his title, and he replied: "The title of 'Little Rivers' is not taken from any quotation that I know of. It was chosen before I had noted the extract from Stevenson's 'Prince Otto' in which he speaks of the music of a 'little river,' in the singular." Mr. Bates's source of the phrase, in Ezekiel, shows how easily familiar phrases and sentences become part of a writer's own current coin of speech.

BOOK TITLES

1. Benefits Forgot. As You Like It: II. 7.
2. Sweet Bells Out of Tune. Hamlet: III. 1.
3. A Wheel of Fire. King Lear: IV. 7 : 47.
4. This Goodly Frame the Earth. Hamlet: II. 2.
5. Many Inventions. Ecclesiastes: 7 : 29.
6. He Cometh Not, She Said. Tennyson: Mariana in the Moated Grange.

7. Bound in Shallows. Julius Cæsar: IV. 3.
8. Taken at the Flood. Julius Cæsar: IV. 3.
9. Far from the Madding Crowd. Gray's Elegy.
10. Love in Idleness. Midsummer Night's Dream: II. 1.
11. Dear Lady Disdain. Much Ado About Nothing: I. 1.
12. Under the Greenwood Tree. As You Like It: II. 5.
13. Ships that Pass in the Night. Longfellow: Elizabeth.
14. Native Wood Notes Wild. Milton: L'Allegro.
15. Time and the Hour. (Magazine.) Macbeth: I. 3.
16. The Shadow of a Dream. Hamlet: II. 2.
17. In Divers Tones. Tennyson: In Memoriam.
18. Upon the Face of the Waters. Genesis: I.
19. In the Midst of Alarms. Cowper: Verses by Alexander Selkirk.
20. Master of his Fate. Tennyson: Enid; Song of Fortune.
21. A Cycle of Cathay. Tennyson: Locksley Hall.
22. Arms and the Man. (Drama.) Virgil: Æneid, first line.
23. This Mortal Coil. Hamlet: III. 1.
24. Passing the Love of Women. 2nd Samuel: 1. 26.
25. A Woman's Reason. Two Gentlemen of Verona: I. 2.
26. Book and Heart. New England Primer.
27. The Quality of Mercy. Merchant of Venice: IV. 1.
28. Near a Whole City Full. Hood: Bridge of Sighs.
29. All's Right With the World. Browning: Pippa Passes.
30. Dearest Foe (Her). Hamlet: 1.2.
31. But Yet a Woman. I. Henry IV.: II. 3.
32. Little Rivers. Ezekiel: 31 : 4.
33. A Brother to Dragons. Job: 30 ; 29.
34. The Seats of the Mighty. Luke: 1 : 52.
35. Twice Told Tales. King John: III. 4.
36. Gods Arrive. Emerson : Give All to Love.
37. A Handful of Silver. Browning's Lost Leader.

TITLES OF ESSAYS, ETC.

- (a) Cakes and Ale. Twelfth Night: II. 3.
 - (b) A Liberal Education. (Essay on Love.) Steele's tribute to Lady Elizabeth Hastings : "To love her is a liberal education."
 - (c) Ancient and Honorable. (Military Company.) Isaiah: 9 : 15.
 - (d) The Pity of It. Othello: IV. 1.
 - (e) Signs and Seasons. Genesis: 1 : 14.
 - (f) Locusts and Wild Honey. Matthew: 3 : 4.
 - (g) As One Having Authority. Matthew: 7 : 29.
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From "The Book of Golf and Golfers."



Longmans, Green & Co.

GOLFERS OF THE DUTCH TILE PERIOD

"HORACE G. HUTCHINSON AND OTHERS" ON GOLF

A FATHER with a family of sons and daughters to educate, lacking the means to send his offspring to college, cannot do better than join a convenient golf club, where, on payment of a small sum annually, he may secure family privileges which shall give to his children a golf education, at least. The game not only provides healthful diversion and assures that physical development which was implied by the old Latinist who spoke of the *mens sana in sano corpore*, but gives also to him who plays it assiduously and properly an admirable knowledge of philosophy and a realization of the value of self-restraint, which is not to be despised. Without exaggerating, one may say that this is a golf age. As far as a moderately astute observer of modern conditions can see, mankind—in civilized communities, at least—is divided into three classes: golf-players, duffers and caddies. Unless something little short of a miracle happens, we shall soon find links taking the place of cities and head caddies assuming the grave responsibilities of mayors. It would be extravagant to think that we

shall ever elect our Presidents from the winners of national championships, or that the electoral college will report the number of holes won rather than the number of votes received. Yet golf is ramifying so much that none may be sure that ultimately the rules of St. Andrew's will not be potent in the selection of planks for party platforms. Estimable persons who in years past talked of politics, now dilate upon bunkers; worthy individuals who once descanted upon the inequalities of the law, now content themselves with dilations upon the inequalities of the "green"; and where men and women once illuminated their conversation and their letters with quotations from Horace and Plato and Shakespeare, we now find them telling with great gusto what Tom Morris said, what Willie Park thinks, and what Mr. Sandy McTwiller advises as to the proper club to be used at the sixteenth hole on a specified links. And modern manners—any person who is able to master the etiquette of golf becomes at once a polished gentleman.

It is wise, therefore, these conditions being admitted, for the citizen to acquaint himself with all that has been said, or is

being said about the royal and ancient game. A year ago this would have been a difficult task, for the works on golf are many and of varying importance. To-day, however, thanks to the industry of Mr. Horace G. Hutchinson, we have a definitive volume on this all important subject—or at least Mr. Hutchinson claims that we have, and one who has read about all there is to read in golf literature, sees no reason to dispute so eminent an authority in what, were the author not a golfer, might be termed his little conceit. The handsome volume which Messrs. Longmans, Green & Company have published is properly enough called *The Book of Golf and Golfers*. Were it less than it is, it might have been named "A Book of Golf and Golfers." As an authoritative expression, however, it is fully entitled to the definite article. Those who uncomfortably ask who this Mr. Horace G. Hutchinson is who thus sets himself up as The Authority—as a sort of Pope of the Fair Green—are sufficiently answered by the back of the volume, whereon we read that the book is by "Horace G. Hutchinson and Others." The most captious critic cannot but agree that this covers the question of authority, for whatever "Mr. Horace G. Hutchinson" does not know about Golf, "Others" most assuredly do.

The structure of Mr. Hutchinson's volume is admirable. It is laid out with all the care which one so deeply interested in his theme as its compiler is might have been expected to devote to the laying out of an eighteen-hole links. Mr. Hutchinson begins with a practise swing in shape of a preface wherein we get fairly good idea of his form, and a more or less just review of the volume he has prepared. Then follows a long drive at the History of the Game, and a very pretty stroke it is. It is clear cut and concise; wholly graceful both in its presentation of what the author

himself has to say about it, and for the credit which he bestows lavishly upon those who have ventured to consider the game in its historical aspects before him. The human element of the game at which those who do not play it are inclined to scoff, but which the true golfer knows so well, so attractively presented by the late Robert Clark, the accepted Historian of Golf, is here once more made evident, and few who have ever experienced the joys of a "mighty swipe" will fail to find sincere pleasure in reading the pabulum Mr. Hutchinson has prepared for them. The story has not gained by condensation, yet



From "The Book of Golf and Golfers."—Longmans, Green & Co.

HARRY VARDON, AT FINISH OF DRIVE



From "The Book of Golf and Golfers."—Longmans, Green & Co.

MR. H. G. B. ELLIS, AT FINISH OF DRIVE

it has not lost, and throughout, despite the genial humor of the historian, the modern idol is reverently treated. We observe that Mr. Hutchinson does not seem to care for the American term, "Woman's Championship," but, after all, this is a mere matter of taste, as Mr. Hutchinson himself properly remarks. For so long a time as we go without a Neuter Championship there need be no quarrel between ourselves and this English authority in a

matter involving merely our respective use of our common language.

Following Mr. Hutchinson's historical sketch are chapters on "Golf as a Game," by Mr. H. H. Hilton; "Approaching," by Mr. J. H. Taylor; "Golf in the United States," by Mr. H. J. Whigham; "Ladies," by Miss Amy Pascoe; and—rather interesting from the point of view of syndicate writing—"Laying-Out and Up-Keep of Green, by Messrs. Sutton & Sons, of Reading." This is the first article by a firm that we have ever read. Interspersed are chapters on various golf topics by Mr. Hutchinson himself. They are one and all edifying and most entertainingly illustrated. Next to Miss Pascoe's article on "Ladies," which we think is a very large subject for a golf-book, to the American reader Mr. Whigham's paper is the most important. Mr. Whigham is an Englishman settled in Chicago, who combines in himself three admirable qualities. He is an expert golfer, a good fellow, and a war correspondent of note. He shows us very plainly that golf in America differs from golf in England in that our golf is artificial, yet he does this with tolerance for our climate and with excuses for our soil for which the American will be truly grateful. Our only criticism of Mr. Whigham's paper, which is eminently just and illuminating, is that it is illustrated with three full pages of Mr. Whigham himself in the act of playing golf. The illustrations seem to have been imported, and not to show the golfer as he is bred in this arid country of ours where people buy lawns and greens and do not raise them. It is true that we find here portraits of Mr. Tyng "Addressing for Drive" and Mr. Tyng in various other attitudes, and yet despite Mr. Tyng's picturesque qualities golf in the United States is not well illustrated. We should like to have seen pictures of Mr. Harriman "Sending His Ball a Mile," or of "Mr.

Foxhall Keene Using a Guinea Ball in Practice," or of "Mr. Spotty Bowers Addressing a Duffer Before Him," or of the "Walter J. Travis Cup and Medal Factory at Oakland." These pictures would have been illuminating to foreign readers if not wholly novel to ourselves. Those of Messrs. Whigham and Tyng playing golf with a photographer are dis-

tinctly commonplace, and in the matter of form inferior to the pictures of Mr. Hutchinson's compatriots.

Nevertheless Mr. Hutchinson's volume is interesting and diverting. To-day it is "The Book of Golf and Golfers." What it may be to-morrow is another story. Even Macaulay has had successors.

John Kendrick Bangs.



From "The Book of Golf and Golfers."



Longmans, Green & Co.

WHY?

I

TWENTY the one, handsome, with love and aglow,
A gallant youth, full of melodious song,
From his inspired fervid lips there flow
Vibrating words that but to me belong.

Him, who in winged verse sublimely grand
Describes the ecstasies of love, I see,
Shy, trembling like a child, before me stand,
Vanquished, subdued, when face to face with me,

Follies he whispers, kneeling at my feet :
"Ah, for thy words of love I would give fame, I
With thee alone I long to share my lot—"

His mystic harmonies of art most sweet,
Dreams, wishes, smiles, high inspiration's flame
Are at my feet, and yet—I love him not !

II

The other carries his imperious head
High as the oak that wind and rain defies,
He's silent—still the poetry I have read
That in his strong, his gentle being lies.

No word of love he speaks to me—maybe
He does not dare. His fiery eyes confess
That I am beautiful, that he loves me,
With a pathetic, secret, sad caress.

When daylight lingers on the window-panes
And on my pallid face his eyes of fire,
And when he does not speak, but suffering sighs,

Languid intoxication thrills my veins,
Into his arms drives me a keen desire
As to its feeding-place the woodbird flies.

—From "Fate." Poems by Ida Negri. Translated from the Italian by A. M. Van Blomberg.



From "How to Know the Ferns."

Copyright, 1899, by Charles Scribner's Sons.

"LIKE THE PLUMES OF DEPARTING SUMMER"

IN FIELDS AND WOODS

FROM the number of books and articles written about growing things it is easy to infer that nature is one of the most popular of recent discoveries. She has for a long time been treated with marked consideration and is credited by some writers with enough sentiment to afford material for several volumes of a certain kind of verse. If there is one fact more than another constantly impressed

upon the mind of the thoughtful nature observer it is that the "dear little" flowers are everywhere making just as good a fight as they can for life, and with a marvelous adaptation to adverse and enforced conditions of environment. It is the struggle for existence without quarter that nature forever enforces upon our attention and to which she brings such wonderful resources.

As seen by such men as Darwin, Wallace, Lubbock and a host of others who have studied her understandingly and at the same time sympathetically nature is distinguished by the dignity of greatness and the mystery that underlies all life, animate and inanimate and holds it in such close relation. There doesn't seem to be any reason why she should not be written about in a thoroughly simple and

A GUIDE TO THE WILD FLOWERS. By Alice Lounsberry. F. A. Stokes & Co., 12mo, \$2.50.

FIELD, FOREST AND WAYSIDE FLOWERS. By Maud Going. Baker & Taylor, 12mo, \$1.50.

HOW TO KNOW THE FERNS. By Mrs. Frances Theodora Parsons. Charles Scribner's Sons, 12mo, \$1.50 net.

NATURE STUDIES IN BERKSHIRE. By John Coleman Adams. Sixteen Photogravure Illustrations. G. P. Putnam's Sons, 8vo, \$4.50.

ORNAMENTAL SHRUBS FOR GARDEN, LAWN AND PARK PLANTING. By Lucius D. Davis. G. P. Putnam's Sons, 4to, \$3.50.

"popular" way, and at the same time with an avoidance of the phraseology of the kindergarten and the fairy tale.

Flowers appeal first of all to our æsthetic sense by their colors, odors or forms, and a book that helps us in determining individuals by these characteristics adds much to our interest in flowers in general, and affords a pleasant speaking acquaintance with many plants we should otherwise pass by without seeing. It is service of this kind with just enough introductory scientific information to enable the reader to understand the anatomy of plants that *Guide to the Wild Flowers*, by Alice Sansberry, is planned for.

The brief botanical descriptions, giving family, color, odor, range, time of bloom, etc., are excellent. It is when the author goes further and tries to give a more or less personal impression of each flower that she falls into a style that savors of affectation and writes as if her expected audience were largely confined, to say the least, to a very youthful class. The fault of humanizing and undue sentimentalizing about flowers is an amiable one, perhaps, but it more often repels than attracts the discriminating reader. The volume is profusely illustrated, and a number of the drawings have been reproduced in color by the photographic three-color process from which so much has been expected. These color prints will no doubt prove helpful even if they are not by any means reproductions of the true colors. A number of them are marred by scenery backgrounds that only emphasize the want of refinement in the blending of the superimposed tints. The introduction by Dr. N. L. Britton is admirably suggestive of the needs and purposes of a more systematic and broader study of nature in all her forms. He voices the growing spirit of our day when he says: "That the true love of nature imposes certain moral responsibilities is

also beginning to be recognized. First and foremost a respect and care for living things will do away with that spirit of wanton destruction which permits the killing of any animal or the uprooting or trampling of a living plant."

"The chapters of this book have been so arranged as to follow the waxing and waning of plant-life during an average season in the northeastern United States," says Maud Going in the Foreword of her volume on *Field, Forest and Wayside Flowers*, "with chapters on Grasses, Sedges and Ferns." Some of these chapters have already appeared in more or less scientific periodicals, but few readers will object to having them in this more accessible and permanent form. Without in the least making her book technical in the deterrent sense of the word, the author has written with an evident fulness of knowledge not only of the more obvious aspects of plants, but also of their inner life histories and of the ways nature has provided for their welfare and propagation. Miss Going has dealt with the matter of the fertilization of the flowers and trees in a thoroughly entertaining way, and points out the great part played in this work by the various insects that are attracted either by the colors or odors of particular flowers.

What the wind or the individual plant does not accomplish within itself is done by the aid of the proverbial busy bee and a million other winged things, that act as unconscious messengers from flower to flower. Miss Going writes with a simple directness that is attractive, and though dealing with comparatively few subjects, makes each contribute a large share of the kind of information that helps to a better understanding of all life.

The illustrations, in the main, are excellent. Some of the full-pages, from photographs, lack definition now and then, which, we take it, is more to be desired than artistic vagueness when the

motive for illustration is to show detail of form. This, however, may be entirely due to the difficulty of getting such large groups into sharp focus.

The author of that admirable book, *How to Know the Wild Flowers*, Mrs. Frances Theodora Parsons, has done a like service for nature lovers in *How to Know the Ferns: A Guide to the Names, Haunts and Habits of Our Common Ferns*. In this, as in her former book, the intention has been to give in the most practical and readily accessible way a clear description of each fern mentioned, together with the localities in which it is most likely to be found. The ferns are arranged in six groups, according to their manner of fruiting; and a little careful reading of the preliminary chapters will enable the reader to start on a fern hunt with pretty clear ideas of what to look for.

Among the things that especially attract attention in swampy places early in the spring, along with the uncanny-looking skunk cabbages, are the queer, woolly, crozier-like heads of the great Cinnamon Fern. These are now vying in size with the big leaves of the arrow-heads, and wave, plume-like, with every breeze that blows.

The author very happily points out a chief attraction in the search for these lace-like plants. "To me the greatest charm the ferns possess is that of their surroundings. No other plants know so well how to choose their haunts. If you wish to know the ferns you must follow them to nature's most secret retreats. In remote tangled swamps, overhanging the swift noiseless brook, in the heart of the forest, close to the rush of the foaming waterfall, in the depths of some dark ravine, or perhaps high up on mountain ledges where the air is purer and the world wider and life more beautiful than we had fancied, these wild graceful things

are most at home." The illustrations of Mrs. Parsons' book are beautifully decorative, and at the same time give careful detail.

In *Nature Studies in Berkshire*, the Rev. John Coleman Adams has written a pleasant series of brief essays on a number of the seasonable aspects of one of the most placidly beautiful upland regions of our country.

These studies are the impressions of a thoughtful and cultivated mind with an appreciation of the poetic and philosophical aspects that nature everywhere presents. The author's style is one that adjusts itself to the topics discussed and is agreeably free from the affectations that too often mar books about nature.

There are many passages in the volume that are quotable; this one, it seems to me, bears with especial emphasis upon the dweller in cities:

"One of the prime requisites of an ideal summer home is a wide horizon circle, and an unobstructed view of the firmament which domes it. For nobody lives out of doors, in any true and large sense, unless he is constantly in touch with the sky and the clouds which so often fill it. The wise and affectionate devotee of nature will therefore pay cheerfully a good round tariff for a fine sky prospect, and bear much weariness of appetite at the table for the sake of a good diet of clouds."

The titles of some of the chapters will convey to the sympathetic reader some suggestion of the attractiveness of the book: "A Whisper from the Pines," "The Social Flowers," "The Berkshire River," "The Wings of the Wind," "The Great Cloud Drive," "A Hill Pasture," "Under the Maples."

The illustrations, photogravures after photographs, are exceptionally beautiful and appropriately chosen to point out familiar Berkshire views. It is a pity that in printing them the publishers should



From "Field, Forest and Wayside Flowers."—Copyright, 1899, by The Baker & Taylor Co.

SPREADING DOGBANE

have not held to the pretty generally accepted judgment that a simple, delicately toned black-and-white print is much more effective than unnatural and often hard effects in purples and browns.

The beautifying of the grounds about suburban homes and large country estates, and the right selection and placing of decorative shrubs and other plants, is

becoming more and more a matter of serious consideration. At its best, work of this kind belongs in the domain of art. In New England there are yet many picturesque old homes where the front yards are separated from the street by stiff and shining box-hedges, and in whose garden-walks you are constrained to bide between formal barriers. Nowhere has there been

more attention paid to the right choice of decorative plants than in Newport, a city to which wealth has contributed some of the most beautiful houses in America. It is here that Lucius D. Davis, the author of *Ornamental Shrubs for Garden, Lawn and Park Planting*, has made his studies, and the result is a volume that, first of all, has a practical value. It has been Mr. Davis's intention to furnish in a simple and direct manner information regarding the appearances and characteristics of the shrubs that have been found

best adapted, both for artistic and climatic reasons, for the purposes intended. He has done full justice to the old favorites, and included many of the newer foreign and native varieties that are comparatively little known beyond certain localities. Japan has furnished a number of these. Enough botanical information is given to satisfy those who prefer to classify and refer to their favorite shrubs in the universal language of science. There are a number of excellent illustrations.

J. B. Carrington.

THE LITERARY NEWS IN ENGLAND

THE presence of Mark Twain and Mr. Dooley among us has given a renewed interest to American humor. Neither of them seems to have very definite plans as to the future, but they have been warmly welcomed in London. Everybody who was present at the dinner given by the Whitefriars Club to Mark Twain was delighted with the brilliant speech of Mr. L. F. Austin, who is perhaps the best after-dinner speaker in London, with the possible exception of Mr. Augustin Birrell. Mr. Austin is Irish by descent, but was born in Brooklyn. He has been practicing journalism in London for nearly a quarter of a century, and is now one of the very few London journalists who have any sense of style whatever. He succeeded James Payn in the writing of the "Notebook" for the *Illustrated London News*, but perhaps his most typical work was done on the sister paper, the *Sketch*, under the title "At Random." Some of these papers were, it may be remembered, reprinted by Messrs. Ward, Lock & Co. a year or so ago. It is a curious fact that we have in England no humorists of any note. Mr. Jerome K. Jerome might have

made some further successes in the style of "Three Men in a Boat," but he lost himself in an attempt at regular journalism and in pronouncing *obiter dicta* on serious topics. Mr. W. W. Jacobs has scarcely fulfilled the expectations raised by his first book, "Many Cargoes." In fact, humor has almost died a natural death in England, for even *Punch* seems to have fallen off, and tries to retain some of its old prestige by surrounding itself with an air of showman-like mystery as to its production. We have, however, been robbed of one American humorist, for your ambassador vetoed the edition of the "Choate Jest Book," even though the publishers, Messrs. Sands, had printed off two thousand copies.

Mr. Kipling is thoroughly weary of the publicity which he has recently attracted. When he reached Liverpool on board the Teutonic he had the utmost difficulty in escaping a crowd of curious sight-seekers, and all efforts to waylay him at the hotel in Kensington, where he put up while on his journey to Rottingdean, failed ignominiously. As I write, the keenest interest is being taken in the

forthcoming sale of three copies of his "Schoolboy Lyrics," at Sotheby's. The copy sold last April fetched £130.

Apropos of Mr. Kipling, I may notice that Mr. Stewart Bowles, whose verses, "A Gun-Room Ditty Box," were praised by him, has just passed the Cambridge History Tripos, which is rather a remarkable achievement, in view of the fact that he went into the navy at the age of thirteen and remained there for six years. After he had passed all the necessary examinations and received his commission as sub-lieutenant, he left the navy and went to Cambridge. He is the son of a very well-known Parliamentarian, Mr. Thomas Gibson Bowles, who has written several books himself, including "The Defence of Paris," and owns a London weekly newspaper.

Mr. Theodore Watts-Dunton is rumored to be at work on a new novel which will appear in the autumn. Whether it is an old book re-written, or whether it has been standing in type for fourteen years, as I understand "Aylwin" was, I cannot say, but it seems certain that Mr. Watts-Dunton's artistic impulses have been at last awakened to the point of production, and the success of his volume of verse and his novel have made him less shy with readers than he was before.

There are many evidences that the "literary agent" is going to be attacked by publishers and magazine proprietors. I have already expressed the opinion, in these columns, that the agent has run up the price of manuscripts to an extravagant extent, taking undue advantage of the rivalry of publishers and editors. The competition among publishers is increasing on the one hand, and the plaint of the bookseller grows more bitter on the other, while authors have had an exceptionally good time of it meantime. That cannot be expected to go on forever, and now several

magazine proprietors are discussing a boycott of the agent.

A new portrait of Lord Byron has just come to light. It is the work of Sir Thomas Lawrence, and pictures Byron in one of the "chokers" that the dandies of his day affected. Every other portrait of the poet (there are at least twenty well authenticated representations of him) shows him in the sentimental flowing collar, in which artists once thought it incumbent to picture genius. The portrait—which has been mentioned by no authorities, so far as I know, must have been painted by Lawrence in a hurry, and it was disposed of for a song at the sale of his works, which were knocked down in a wholesale manner to meet his debts in 1830. I have seen the original, and it strikes me as being an extraordinarily clever impression of Byron. The most notable point about it is that the painter has made the eyes of different colors, and shows that the poet had a sensual mouth. His face is thus quite different from that in most of the familiar portraits.

The literary instinct runs very strongly in the Duke of Argyll's family. The Marquis of Lorne himself is very fond of dabbling in poetry. His brother, Lord Archibald Campbell, has written a book on "Highland Arms, Dress and Ornaments." He is a most enthusiastic Celt and on a memorable occasion when it was proposed to abolish the kilt from the British Army, he addressed a big meeting of Scotchmen in London and swore upon his dirk to uphold the picturesque petticoat. McLan's well-known book upon the clans of Scotland, is being issued by Messrs. Bryce, the publishers of Glasgow, who have made a specialty of thumb-nail productions. A book "The History of Scotland" is being produced by Mr. Richard Kearton, a very clever photographer who has done some very beautiful pictures of birds for Messrs. Cassell; and

a history of Edinburgh as a medical school is being produced. Altogether though Scotland has lost most of its publishers, it has no reason to complain of being neglected by writers. It is characteristic of another time that a politician of the eminence of Lord Rosebery should cut such a prominent figure in letters. The publication of some of his recent speeches by Mr. John Lane will increase his influence as a maker of literature and as a perverid appreciator of the best things in Scottish literature. If anybody can restore some of its pristine splendor to Edinburgh as a literary centre, it is undoubtedly Lord Rosebery, who considers his beautiful home as Dalmeny near Edinburgh, as his chief seat. His enthusiasm for Scotland is, if possible, strengthened by the catholicity of his tastes, for thus he escapes the reproach of parochialism.

The town of Bath is, more than any of our other cities, perhaps, keenly desirous of placing before its citizens in a thousand and one different ways its splendid history of the past. The Johnson Club recently paid a visit to Bath and unveiled a tablet which has been put up to mark the house where Mrs. Piozzi lived. Mr. Meehan, a well-known second-hand bookseller, delivered an address on Dr. Johnson and his Bath circle and presented the members of the club with a capital little portfolio of pictures illustrating historic houses at Bath and some of the notable inhabitants who knew Johnson well. I am sorry to say that one of the London houses in which Johnson lived, in one of the quaint old courts that run off Fleet Street, has just been demolished, and the stately mansion in Gough Square in the same neighborhood where Johnson also lived (he hated moving far from Fleet Street) must sooner or later go. On the other hand, despite the many changes that will take place in the Strand,

it is certain that the Church of St. Clement Danes, which he attended, will be preserved. It forms a delightful island, surrounded by green trees, in the Strand, and an endless succession of busses circle round it from morning till night. Fleet Street itself is in process of being widened, and the temporary disappearance of some of the houses opens up the Church of St. Bride's, which has always been associated with literature from the time when Samuel Richardson was buried there until today, when Mr. Anthony Hope's father is the Vicar.

Some interesting statistics have been published by "The Bookseller," dealing with the average annual production of books in thirteen countries. The total production is 76,000, Germany easily leading the list with nearly 24,000, while Great Britain produces about 7,000 and America only 5,000. The productivity of the German is not at all wonderful. University men are not pursued by our insane desire to turn their learning immediately to use. They are satisfied to go on pursuing for their intellectual benefit the studies on which they have been engaged, and thus it is that you will find the standard books on the most erudite topics being written and published in the tiniest towns all over Germany. This country, on the other hand, lags sorely behind in the production of any books but those which have a large sale. Indeed, the current complaint of the bookselling trade (which has become unceasingly querulous) is that profits are so small that bookselling will gradually become extinct as a separate art, and fall into the hands of "store" keepers. The production of books on the wholesale scale necessary to make bookselling a business on which a man may live, is being pushed further every day. It is very noticeable in the new fashions of the sixpenny issue. Thus, for example, Mr. Heinemann, co-operating with Messrs. Chatto & Windus,

who own the copyrights of his earlier books, is to issue an edition of seven of Mr. Hall Caine's novels, guaranteeing a sale of 100,000 copies each. Mr. Caine gets 1½d. a copy; the publisher takes the other halfpenny.

It is probably the reviving interest in the literary drama that led to the production of a masque, "Beauty's Awakening," by the Artworkers' Guild (of which Mr. Walter Crane is the leading spirit). It was presented at the Guildhall "before the Right Honorable the Lord Mayor and the members of the Corporation of the City of London," in the end of June, and created a great deal of interest. The masque is probably the earliest form of the native drama that we possess. It reached its highest during the régime of the Stuarts, but the Puritans tabooed it, and from that moment it has been a literary curiosity. "Beauty's Awakening" was written by different members of the Artworkers' Guild, upon a sketch which Mr. Crane supplied to them. Mr. Crane's whole art, indeed, partakes largely of the nature of a masque, being for the most part allegorical, on a socialistic plane. The motive of "Beauty's Awakening" was, of course, that of the "Sleeping Beauty," and it resolved itself into a gentle hint to our civic authorities to banish the hideousness which accompanies so much of our utilitarian activities. One of the chief scenes was a vision of Fair Cities (Thebes, Rome, Florence and so on), passing by in gorgeous succession and in the most splendid costumes such as Mr.

Crane has often given us either in black or white or in his inimitable primary colors. One of the most notable figures in the masque was Mr. Arnold Dolmetsch, who has done so much to reintroduce certain old-fashioned musical instruments. He is a curious-looking man, with a great shock of black hair; and when a Mozart Opera is given at Covent Garden and he takes his place in the orchestra before his modern form of the old spinet (which tinkles above wood and wind) he is as much watched by the audience as the tenor of the night.

Apropos of the masque, I should notice that by far the most interesting part of Sarah Bernhardt's "Hamlet" was the staging of the players scene, which was an attempt at reproduction of the primitive theatre. A tiny stage was arranged on the left, the backcloth, parting in the middle, being painted in an intentionally crude, Pre-Raphaelite manner. The most impossible trees, such as one finds in a child's Noah's Ark, were stuck up by way of wings. The footlights were a series of candles, and the extinction of them was done by a super hastily running his hand across the whole row. Sarah visited the Shakespeare Memorial Theatre at Stratford-on-Avon at the end of her visit, and gave one representation of "Hamlet." During her stay M. Huret's timely biographical sketch of her was published by Messrs. Chapman and Hall. Mr. G. A. Raper, who translated it into English, is a journalist in Paris.

J. M. Bulloch.

CORRESPONDENCE

A PLEA FOR THE MIDDLE GROUND

WITH MR. NORRIS'S "REALISM" AS A TEXT

To the Editor of THE BOOK BUYER.

DEAR SIR: A "trimmer" is nobody's friend and everybody's enemy, but he is usually sane; and in the sharp revival of argument which has broken out between the realists and the idealists over the book, "McTeague," there seems need of a word from someone to whom the middle ground is the only tenable ground—the only one where broadly great work can be done.

On first reading "McTeague" I felt such a repugnance for it that it seemed impossible ever to look at in a spirit of reasonable criticism; but the very intensity of the impression I received from it was a testimony that realism like that of Mr. Norris is an immensely powerful vehicle for thought, and I began reading its justifications to see if the fault might not be in me, instead of it.

They proved interesting reading, but they did not convince. One of the ablest of them, by Mr. Stephen MacKenna, in a recent issue of *The Criterion*, says: "The thing which eternally justifies realism is that from the dawning of letters the necessity has been felt; the sordid, the unlovely, the disgraceful have forced themselves upon the seers of life and compelled the writing." But that sense of necessity to set forth the vision which our eyes have seen is not in itself a reason. We all know how the temptation besets us to tell someone the ghastly details of any accident which we may witness, but only the very childish or the very weak among us yield to the mere longing for expression. If we tell, it is because we are convinced that some wrong, which otherwise would go unredressed, might be righted by our spreading that detailed and horrible knowledge; similarly, in the discussion of realism in fiction, we must come down to the question of wisdom. The workmanship of "McTeague" is masterly on the whole, but not even pleasure in its workmanship can atone for the intense pain and horror which it gives. The book can only be excused by a belief that it will accomplish an object which could not have been accomplished in any other way. I do not admit that Mr. Norris had a right to make the public a sharer in the vivid and terrible impression from which he was suffering, simply be-

cause it formulated and expressed itself in his mind with a sense of necessity, and burned to be said.

"There is no reason," Mr. MacKenna goes on, "why what is scored deep in every matured human being's brain and soul should not be written for every matured human being to read." But if it is scored deep in our souls there is surely no reason why we should read it, unless we take pleasure in it; and after the recognition of good workmanship any other pleasure is morbid. "Is man less than a tree," the argument continues, "that we should glory in painting the tree and be ashamed of painting man, even to the corruption from which he may spring or amid which he may be set?" Surely, no; but it is one thing to paint the tree or the man, and quite another thing to paint corruption in those cases where nothing has sprung out of it, neither tree nor human soul. It is not a question of shame; it is a question of choosing that which there is any reason to paint.

Whatever exists in this world may be discussed without embarrassment whenever necessity requires. The novel with a purpose, although not a work of art in so far as it is partisan, is an acknowledged factor in literature; there is no denying that it has carried searching questions where they would not have traveled alone, but does even a purpose—does any purpose—justify the violation of those reserves which lift life out of the squalor of natural conditions? Nature is brutally frank; the purely animal instincts with which we are all endowed are frank also, but the growing soul restrains them, both in action and expression. Reserve is what makes civilized life possible. Violate it in your personal relation to a friend and your friendship is marred. Violate it in what you write or paint and your art is crude.

I doubt if Mr. Norris intended to be counted among the novelists with a purpose, that is, among those who are willing to sacrifice their art to a moral end. His motive is intensely moral—so moral that one has small patience with people who count it "unfit" reading for anyone, in the sense in which "unfit" is used by prudes. He intended to let it convey itself by its own strength, to make it purely a work of art, and not once does he err by inserting comment or opinion of his own. But the details of its brutal development are so in excess of necessity that the only adequate excuse for its existence is to put it among novels with a purpose—with books which go high-handedly to

war with evil, unscrupulous as to the weapons which they use. For myself I must admit that I have not read quite all of it. A review had put me in possession of the trend of the story, and, when McTeague began to bite Trina's fingers, I turned the pages—running like a coward from the petty horror of her black-and-blue finger tips, out into the broad, ghastly, yet solemn punishment of Death Valley. I had not the courage to see Trina murdered. It was not the fact which I could not bear: it was the haunting detail which I knew that Mr. Norris would no more spare me than would a village gossip who had chanced to see it. People argue that these instances are only the accidental faults of a man who, with all his power, is still very young and very new to his work; they say that Mr. Norris will outgrow them. He may; I think he will; but when he has outgrown them he will have outgrown the extreme realism for which these very people are praising him.

Perhaps it is my own weak shrinking from the horrible which colors my belief, but I do believe not only that art is marred by the realism which leaves nothing unsaid, but that moral purposes are far less advanced by it than seems possible when we listen to the clamor raised. It sets the world

to talking and to thinking, without doubt, but who can prove that the world might not be better employed in thinking of something else? We are slow in outgrowing that old rhyme of the New England primer, "In Adam's fall we sinned all"; the inborn selfishness of humanity and all its tendencies to evil are constantly pointed to as the result of our sins, instead of recognized as a sad inheritance from the savagery of nature, an inheritance which we are slowly leaving behind. The lower side of the human character is not a degradation, but the higher side is an exaltation. There is nothing to be gained from an idealism which shirks the truth and builds up fancy pictures of impossible environments and of characters without a flaw. But there is a true and strong art, call it realism or idealism as you please, which dwells upon the higher possibilities of life, and shows how the divine chemistry of growth may transmute corruption into strength and purity. While there are such opportunities in life and in literature, why should we waste our thankfulness upon a novel like "McTeague"? Or why, in condemning it, be afraid to stand between it and ultra idealism, upon the solid middle ground?

M. T. E.

NOTES OF RARE BOOKS

COMPLETENESS is a goal towards which many a collector strives. How many men have become reckless and extravagant because a book for which they have been seeking for some years finally comes up for sale, and quiet their consciences by declaring to themselves that, now that the precious volume is within reach, for the sake of completing their sets, they must have it. This temptation has led many a man to change his standard of collecting.

The limits of shelf room in many of our New York houses, where men of modest means live in more or less contracted quarters—be it an apartment or a small house—has had much to do with this change. Some men have been forced, because of this, to collect a library of nuggets, not necessarily following any particular line, but wherever a real rarity presents itself, buying it. Where his forefather would have considered it essential to have a set of Audubon's "Birds of America," the present collector has practically decided that if he has this monumental book, and its kind, he will

have to move out of his apartment and hire the one above, and let his books themselves be sole possessors of the room.

This habit of collecting choice books in various departments has its charms as well as its dangers. For example, one of the blessings of persistent, patient, painstaking pursuit of one particular line is the forming of a collection which is really of importance to the historical student or literary worker. On the other hand, the collecting of rarities here and there wherever they can be found, develops a more catholic taste, and gives the collector a keen, sportsmanlike zest for the hunt, as well as sharpening his appetite. If a man is willing to buy a rare bit of Americana, a first edition of some American or English poet, an Elizabethan rarity, an eighteenth century vignettist, an old binding or a piece of sixteenth century poetry, he will find books in these various departments constantly cropping up for sale either in Paris, London or New York, whereas, if he confines himself exclusively to one line, it is not long before he

comes to the end of his tether—and book collecting, above all other passions, has to be fed to keep the fire burning.

The death of Mr. Thomas J. McKee removes from New York one of its best known collectors. Mr. McKee was an ardent as well as generous buyer, and was always fastidious about the condition of his treasures. His library represents the labors—if book collecting can be so called—of over thirty-five years, and while his library is largely made up of dramatic books Mr. McKee knew a nugget when he saw it and never hesitated to buy, if the book was really a good one. His library is by far the most complete dramatic library in this country, not only in books, but in prints, playbills, portraits and autographs. Every illustrated magazine article on the stage and most of the dramatic biographies in this country are greatly indebted to his collection for the loan of pictures for illustrations. Beside dramatic books the library is very rich in English and American poetry and most of these authors are represented by their rarest books. It was a well known fact that the late C. W. Frederickson grew to doubt Shakespeare's authorship of his plays, and so confined his attention to Shelley. It is rumoured that Mr. McKee was a large purchaser of his Elizabethan and Shakespearian treasures, and many a swapping match went on between these friends over their rarities. Whether Mr. McKee's books come under the hammer or not it will be worth remembering that a man of moderate means with knowledge and persistence could gather together such a remarkable library.

It is an ordinary thing for a man who has not the money or the taste to buy beautiful or rare books to sneer at the man who has, by making the remark that So-and-so buys his books as he would of his stamps, coins or bric-à-brac—for the delights ownership rather than for the pleasure of reading. This comment is frequently made mentally as well as frequently spoken, but he must be a hard-hearted man who does not grow in a sort of steady evolution in his appreciation of books which are exquisitely made as well as books which are exquisitely written, and, perhaps unconsciously to himself, learns

to appreciate more and more a high standard of bookmaking.

Perhaps no individual has done more for the cultivation of the public taste in the line of perfectly made books than Mr. William Loring Andrews. The publication of his new book entitled "Sextodecimos et Infra" recalls to mind the fact that this is the fourteenth volume that he has issued. The high prices that these books have fetched at auction is an indication of the appreciation that the public has for them, as well as the fact that each new one announced is eagerly subscribed for by those who understand their beauty. Even the high publication prices asked for these volumes do not deter the real book lover from desire for ownership.

Mr. Andrews does not hesitate to spend money lavishly on the illustrations of these books and frequently issues them at cost, because in the progress of the work he becomes more and more interested in perfection and insists upon it, rather than that he should make any money by their publication.

Appended is a brief check list of these choice volumes.

A CHECK LIST OF THE PRIVATELY PRINTED BOOKS OF WILLIAM LORING ANDREWS

1. The Aldine Presses, 50 printed, 16mo, New York 1885
2. Roger Payne and his Art, 130 handmade paper, 10 Japan, 16mo, New York 1892
3. Jean Groller, 140 handmade paper, 10 Japan, 12mo, New York 1893
4. The Bradford Map, 143 handmade paper, 10 Japan, 12mo, New York 1893
5. "Among My Books," 38 handmade paper, 10 Japan, 2 vellum, 12mo, New York 1894
6. Stray Leaf from Correspondence of Irving and Dickens, 77 Japan paper, 16mo, New York 1894
7. Short Historical Sketch of the Art of Bookbinding, 50 Japan, 24mo, New York 1895
8. The Old Booksellers of New York, 133 handmade paper, 10 Japan, 12mo, New York 1895
9. An Essay on the Portraiture of the American Revolutionary War, 185 handmade paper, 15 Japan, 8vo, New York 1896
10. The Journey of the Iconophiles Around New York, etc., etc., 6 handmade, 38 Japan paper, 4to, New York 1897
11. Prospect of the Colleges in Cambridge, etc., etc., 115 handmade paper, 25 Japan, 8vo, New York 1898
12. New Amsterdam, New Orange and New York 170 handmade paper, 30 Japan, 4to, New York 1898
13. Fragments of American History, 80 handmade paper, 30 Japan, 18mo, New York 1898
14. Sextodecimos et Infra, 140 handmade paper, 12 Japan, 16mo, New York 1899

Ernest Dressel North.



"ELEANOR." FROM A LITHOGRAPH

THE WORK OF MR. ERNEST HASKELL

HIDDEN away at last autumn's Academy exhibition among the harmless pot-boilers and mediocre trifles that invariably make up the greater part of all such exhibitions there was a single frame containing four little panels that probably escaped the eyes of most visitors. On examination they seemed to reveal a refined taste, a nice sense of color, a certain distinction and individuality absent from some of their surroundings. That they

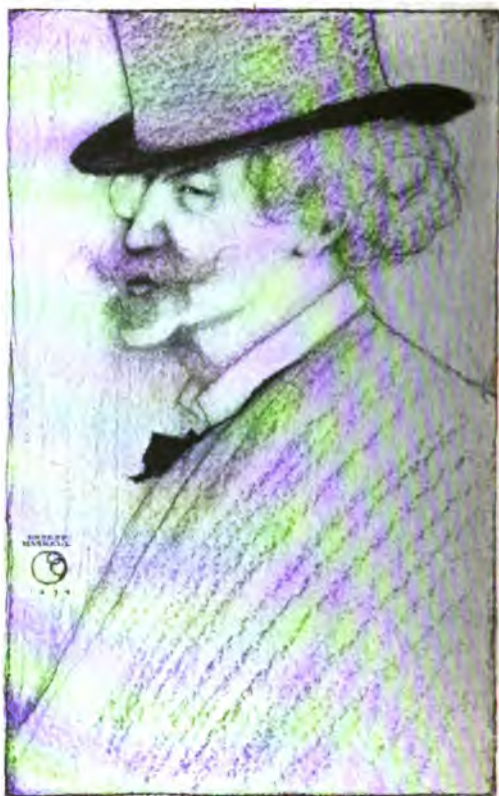
belonged by right to better company than most of their neighbors was sufficiently evident on closer acquaintance, but they were not self-assertive enough to attract general notice. Nor is it marvelous if they failed to hold for any length of time even the more discerning eye. An acute observer willing to seek out something sincere and personal in a desert of rubbish would surely have detected the possibilities contained in these little notes, yet

might at the same time have been puzzled to determine the precise merit of their author. For the qualities that arrested the attention were vaguely hinted at rather than affirmed, and exactly how soon a talent sufficient for such performances would exhaust itself was a matter open to conjecture. To the hasty, casual visitor they would probably have been lost among their far more pretentious surroundings; as for the conscientious Academy-goer with his memory and a catalogue as guides he would certainly have passed them by, for he would have failed to recognize the name of Ernest Haskell.

It was with these little panels that Mr. Haskell chose to introduce himself to the public in this country, and if they failed to win the recognition which, slight as they were, they deserved, the public was at fault; though it must be added that they gave only a partial idea of a definite and decidedly original talent. Mr. Haskell had already exhibited some admirable examples of his work in Paris; even before that he had made a few posters, but as they were not of a kind likely to add much to his reputation it will be unnecessary to refer to them again. They were executed in this country before he went to Paris, and it was in Paris that his career really began.

I may say here that Mr. Haskell is a very young man—a man not more than twenty-three years old. For, although I would not imply that his work stands in need of any apology, nor is it likely that he himself is anxious to pose as an infant prodigy, yet his youth and the brevity of his hitherto career will give a notion of the rate at which he has developed his talent—to avoid the word genius, since geniuses have now come to be almost as common in every-day conversation as heroes.

It is not more than three years since this young painter made up his mind to



HASKELL'S WHISTLER

[By permission of Mr. R. H. Russell.]

go to Paris. When he did so it was with the definite intention of studying art. He soon saw, however, that the routine of the ordinary student, whose ultimate ambition for the first few years is to get a drawing on the wall at Julian's, or to carry away a prize, would never suit his inclination, and, after one day at the schools, he was convinced that there were other ways of arriving at success. So for a while he resolved to abandon the task of laboriously copying a model; for a year he hardly touched a brush. But during this year he was not idle. He paid repeated visits to the Louvre; he studied the works of the old masters thoroughly, and in this one year, working by himself and thinking for himself, he probably learnt what he could not have learnt in two years at Ju-

THE BOOK BUYER



ERNEST HASKELL

[From a photograph by Miss Ben Yusuf.]

lian's or the *Beaux-Arts*. He frequently visited Durand-Ruel's, too, and here he found constant delight and profit in the drawings and paintings of Daumier, Manet, Degas, and other modern artists from whose work he got valuable hints.

When he actually began to study the manual part of his art, he worked as conscientiously and seriously as any student in the schools. It is true that he did not seek an instructor, for he knew how little the best instructor can teach, how impossible it is for the ablest to show how the thing is done; the masters whose works he had intelligently studied were his guides, and I think his work vindicates the course he chose, at least so far as his individual temperament is concerned. He made sketches about the streets and on the banks of the Seine; the four little sketches that I have already mentioned were among the earliest of these. For a

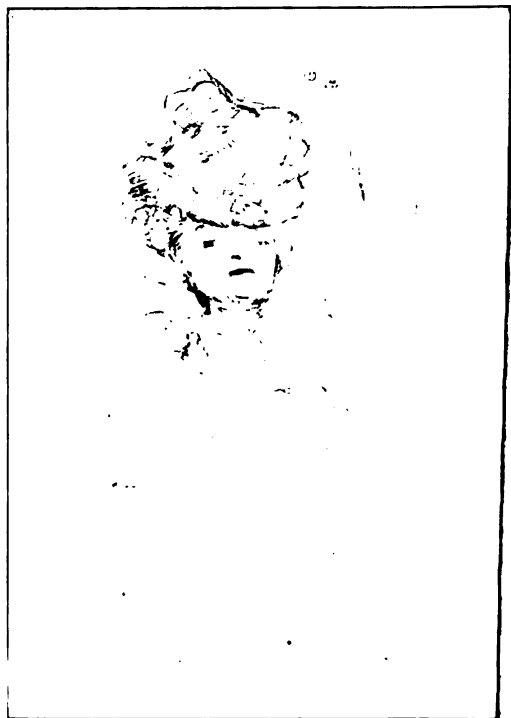
short time he worked in a poor medium in which some of his best work, and his practical knowledge of stones.

One thing that distinguishes Haskell's work, in view of his immaturity. In a young man so seriously for barely twenty years of age, personal influence is so much to be expected. We are convinced that he has studied the work of the great masters — Steinlen, La Grosse, and others — draughtsmen are common. But he has learnt to digest what he has seen, and many influences have been absorbed that is entirely his own.

It is a pity that his work does not have a reproduction in the form of some of the most attractive. In oil and distemper, his work has been done in a medium that has been used for a long time; other artists depend so much on the use of color and faint suggestive lines to reproduce them with an idea of their merit. It is a pity that his work has not been had from the artist's hands. All of it is rather than explanation, mistake plain statement, and require the plain announcement of what appears meaningless. Yet even in his slightest work, it is evident that he has a large idea about. His observation has an eye for all that is refined in his subject, with a preconceived idea that is foreign to his purpose. His happy way of explaining. His vision

critical; not incisive like Steinlen's, nor satirical like Lautrec's. I have seen sketches of his that as far as subject and general idea go, might have come from M. Lautrec—women of the streets, women, too, with all the entertaining ugliness of M. Lautrec's *Jane Avril*. But they showed nothing of the cruel insight that we find in that artist's work—there was no suggestion of cynicism. Mr. Haskell's chosen point of view is invariably that of one who takes a pure delight in the sheer beauty of his subject; he is seen at his best in the interpretation of something that possesses a fragile charm; the morbid imagination of a Beardsley is never found in his work, and on the rare occasions when there is a hint of hostility, it seems to be a trifle forced. Even his caricatures, a volume of which will soon be published, have nothing cruel in them. They are seldom monstrous; their humor depends on an amiable exaggeration like that of a concave mirror. I do not believe that Mr. Haskell would paint a thing that did not make a direct appeal to him. His art is entirely *impressionistic* (I use the word in its broadest application, not in the specific sense); I can imagine him doing very poor work if he was in the least out of sympathy with his subject. Yet it seems certain that he has most of the qualifications of a portrait painter, and, as his sympathies are likely to extend, I have little doubt that he will turn his attention in time largely to portrait painting.

It is impossible in this brief space to speak of the studies reproduced here; happily, too, it is unnecessary. In all of them he shows a very dexterous mastery of his material. Here are lithographs, monotypes, and drawings in pencil and ink. One of them is executed in a process in-



CONVÈRE

[From an unpublished drawing.]

vented by the artist himself, a charming process that he is now perfecting, namely the monotype transferred to stone. In this medium he has secured some admirable results, that possess a texture and quality peculiarly their own, a certain richness not quite equalled by any other means.

If it were possible to reproduce some of his paintings, or some of his delightful lithographs and monotypes in color, a more complete idea might be had of Mr. Haskell's art, but I hope that even these modest productions will serve to draw attention to a talent that deserves to be more widely known.

Ch. FitzGerald.

CURRENT LITERATURE

THE MISTAKES OF WAGNER

MR. ERNEST NEWMAN'S *A Study of Wagner* might be more happily styled *The Mistakes of Wagner*. It is, however, the first sympathetic arraignment of the philosophy, the art theories, and the general intellectual apparatus of the late Richard Wagner. Because of his sheer dogmatic spirit, his nasty fault-finding and absolute lack of artistic intuition, Mr. Max Nordau is debarred as a critic of the music of the present—Wagner arrived years ago—yet in *Degeneration* are many apt shots at Wagner's loose and flighty thinking, many a healthy gibe at his ponderous and magnificent dramatic architecture. Newman is no Nordau. For him Wagner is the greatest musician that has so far appeared, greater even than Bach and Beethoven. But he denies his powers as an original and lucid thinker; above all he insists on the general mediocrity of his verse—"verse adapted for music"—but not real poetry. Then he proves beyond argument that Wagner as a philosopher was a rather weak vessel, first urging Feuerbach as a metaphysical savior for Germany, and then for the remainder of his existence helplessly hanging on the world-weary coat-tails of Arthur Schopenhauer. Mr. Newman is an idol smasher. After eviscerating the books of the dramas he denies to Wagner the gift of dramatic expression—expression in a literary way. As a musical dramatist, he declares the world has never seen his match and probably never will. He goes a step further than Nordau and paints, with the aid of the new psychology, a Richard Wagner who is an abnormal being, a sexual neuro-

path, a graphomaniac swayed by every impulse—in turn Christian, Buddhist, Vegetarian, Socialist, Anti-vivisectionist and a lot of other things. All this is true. Mr. Newman knows his Wagner. His big book of nearly four hundred pages is the most remarkable ever published on the much masticated subject. The composer is considered from "Rienzi" to "Parsifal;" everything he wrote, composed, did, or said are subjected to a terrible process of critical attrition. The author loves Wagner's music, admits the overwhelming force of his genius, but pierces his psychological armament with logical bullets, demolishes his pet theory that music is speech intensified—here cerebral science is brought in to demonstrate that speech and song are controlled by distinct mental spheres—and, best of all, asserts that his premises being granted him, Wagner was not faithful to them. This last pleases me, for I have always believed that when the master forgot his elaborate dramatic scheme he composed all the better.

Mr. Newman declares the later works are music dramas but not real dramas. In a word, music, not poetry, led captive Wagner's imagination. He is first musician, then anything else you will. He saw the world as music; in terms of music he imaged it in his scores. His enormous emotionality was the cause of his defective ideation. And he was intolerant, as are all men of one idea, of opposition. Mr. Newman won my heart by making a plea for the purblind critics who refused to see Wagner's greatness. How could they? If a man like Berlioz confessed his entire inability to comprehend the prelude to "Tristan," what may not be expected of lesser mortals? Newman's tribute to "Die Meistersinger" is admirably voiced.

One does indeed regret that Wagner wasted so much time on *unhuman* subjects when in this noble work and in "Tristan and Isolde" he gave evidence of his sympathy with purely human themes.

The fault with this study of Wagner is that it proves too much. Wagner was not the great original thinker he is credited with being by foolish disciples, but he was certainly the most intellectual musician that ever lived. Despite all his Teutonic psychologizing, his wrong-headed notions as to the paramount importance of the drama in the scheme of the universe, surely all these things proved a starting-point for much glorious music. Granted his mistakes, would Wagner have been the man he was, the music-maker he is, if he had evolved from any other æsthetic system? When, however, Mr. Newman attacks the psychology of the leading motives I rebel. The first appearance—or sounding—of the sword motive is admittedly a stumbling-block, especially when the sword itself is seen. But why does this writer criticize Mr. Krehbiel for asserting that "the entrance of Tristan in scene V is proclaimed" by several phrases in the prelude but in augmentation? Has he any doubts on the subject? He must be a practical musician. Let him then compare the idea and marvel at Wagner's genius for psychological transformation and Mr. Krehbiel's acumen in noting the fact. There are a dozen such strictures to be made, but this is not the time to make them. I enjoyed the volume so much, envying the author his grasp of the entire Wagnerian polemic—read Chapter V: it is a marvel of compression—that I will not attempt fault finding. How Newman tilts at Chamberlain and all the amateur vegetarians, worshippers at an unknown shrine, and the rest of the ultra-Wagnerian gang! "Barbarians," Mr. Chamberlain calls the critical dwellers on the threshold, to which Mr. Newman drily

observes, "Thus does Wagner-worship make for the truly human."

The book is tonic; verily this Wagner is a fascinating phenomenon to call forth such lip, ear and brain service. All said and done, Mr. Newman himself falls down prostrate before the demi-god who flagellates our torpid emotions and gives us the only psychical thrill of the age. Paul Verlaine called Ludwig of Bavaria, "Le seul vrai roi de ce siècle." He really meant Richard Wagner.
James Huneker.

THE REAL COLLEGE GIRL

HOWEVER it may affect the rest of the world Miss Caroline M. Fuller's narrative account of student life at Smith is going to make a great many young girls want to go to college, and, recall to those that have gone a number of sensations well worth recalling. To the rest of the world, I should say, it will be exceedingly instructive.

I know it will prove enlightening to the complacent male undergraduate who is inclined to smile compassionately at the out-of-class-room efforts of college girls as feeble imitations of his own serene blessedness. The most casual reader of this book ought to be persuaded that a girl's college life possesses all the joys and excitements of a man's, and other and peculiar advantages of its own besides. There are just as many traditions and customs and things to do—all of which are done a great deal harder—and the campus is just as much, if not more, of a sufficient-unto-itself little world in which Man occupies a place relatively less important, far less, we must confess, than that of Girl in a male undergrad's life and thought.

Simply substitute girls and gowns for

ACROSS THE CAMPUS. A Story of College Life. By Caroline M. Fuller. Charles Scribner's Sons, 12mo. \$1.50.

boys and flannels, give them ice-cream soda instead of beer, and introduce a box of Hayler's where otherwise you would a pipe, and there you are. Athletic teams, and conditions, and Greek letter societies (including a pretty pin), and class spirit—burning flames of class spirit—it is all there. Yes, and inter-class contests and conflicts, too, for in a certain chapter did not the cruel sophomores upon a day “when the mud was infamously deep” form a solid feminine phalanx on the narrow stone walk and as a consequence the poor freshman class “had to go home and change its shoes!” And by way of pranks and practical jokes, certain girls put some mice in another girl's room once. . .

Do not these correspond to the customs at certain seats of learning where young men go,—edited, to be sure, to dainty feminine requirements, for you would not have young women boisterous and noisy, would you? And, as for peculiar advantages of their own, there are many. For instance, instead of hazing freshmen they invite them to a dance and are nice to them, which is certainly better. Instead of calling each other vulgar names when they get mad they cry and send each other flowers. (Only I wish she wouldn't let them cry so often. It is so disquieting to a man. These girls weep whenever they are very happy or very miserable, and as they are one or the other nearly all the time there are often two cries on a single page. One good cry per chapter ought to be the limit, I say.) But, greatest superiority of all, “In a woman's college one does not respect the people who do not study.” (There, how do you like that, sir!) The worst of it is that the logical inference is only too true. The point is well scored.

However, one does not feel that this book was written from an “in-every-respect-man's-superior” motive, any more than as a plea for the higher education of

woman. Indeed, many a captious critic will say with what is intended for withering sarcasm, “Of course, *studies* are but a minor consideration in this author's opinion.” They are not a minor consideration in her opinion; it is simply that they are not the subject of her present book. Making a living is not a minor consideration in the big outside world, yet out-of-office-hours interests very properly take up most of the space in the big novels that these same critics unqualifiedly admire. What girls study at Smith College can be ascertained from the annual catalogue, sent post paid to any address, but it is very stupid reading. What Miss Fuller undertook was to show that Smith has a life and atmosphere of its own, and how these affect students who live and breathe them, and she has succeeded.

It might, some will say, have been done in fewer chapters, especially as some of them start you with a feeling of expectation only to leave you at the end with a little literary flourish, as if the curtain were rung down impressively after nothing particularly important had happened. But if you will finish the book you will get a distinct illusion of an individual atmosphere, and that is the main thing. And that, it is needless to add, is a far more important and difficult thing to have done than concocting a plot.

The author has succeeded in this task for the very reason that she has not made the college life serve as a mere background—or a local color-tube—for depicting little episodes in girls' lives, romantic or otherwise, which might just as well, or better, have happened in some other place; on the contrary she has sought to portray the life itself, and the essential spirit of the institution as manifested in the life, with little regard for plot. What incidents she employs are not only such as could have happened only at a girls' college, but

are those most likely to have happened at Smith. She depicts, convincingly, characters that are, I imagine, representative types of the college girl and she shows just how four years of Smith make them Smith College women, and that is the story.

Jesse Lynch Williams.

A BREEZE FROM SOUTH AFRICA

IN these days of steam and steel, any man with money can travel, and a great many do. Some men seek adventures in order to make books about them; but from such turn away. They are a weariness to the flesh. *On the South African Frontier* is the story of a man who became a hero without knowing it, and who is so modest, withal, he had to be told that the world would be glad to read the story of his adventures and observations in England's new empire.

It is a glorious thing to be young, vigorous, clear-headed, and in every way fit to mix up with wild men and wild beasts in a savage country. It is also a good thing to come out alive. It stirs one's blood to read this breezy story of a man who, having given no hostages to Fortune, dared to bluff whole villages of unfriendly natives, and ride with the twelve gallant scouts of the Salisbury Horse.

It is good to be told precisely how Rhodesia was born—the lusty young British state which in her nine brief years has developed a boom, two wars, two railroads and a grand fiasco. As Americans we rejoice that William Harvey Brown, of Kansas, was a pioneer, a naturalist, big-game hunter, land-owner and soldier, and acquitted himself with credit in each of those capacities. Incidentally, we also rejoice that the first murderous native who raised his assegai against a white man, at the outbreak of the bloody Matabele rebellion, ran foul of a wide-awake American who promptly laid him out.

Already quite a number of books have been written about Rhodesia, but this is the only one which is precisely to our mind. Of course we value it because it depicts that region as it looks to American eyes. In excellent English, aided by a fine series of illustrations and maps of South Africa and Rhodesia brought well down to date, Mr. Brown tells without tedium the story of the now famous Pioneer Expedition—of its long march northward through the wilderness, of its final halt, the founding of "Fort" Salisbury, and the natal day of a new civilized state. Ten miles away on the Gwebi Flats, the immense herds of big game reminded the beholder of "Africa in the days of Livingstone." No wonder that it made on the mind of Brown "a profound impression" to take part in the founding of what is reasonably certain to become, some day, the richest and most populous state of England's South African republic.

Entirely aside from its hunting narratives, its modest but thrilling accounts of wild riding and fighting with the Salisbury Horse in the Matabele war, and various other hazardous adventures with hostile natives, Mr. Brown's book contains a wealth of political history, of contemporary record, observation and opinion, which give it a permanent value not to be ignored. In solid matters, perhaps the most valuable feature of the book is the author's level-headed and judicial analysis of the character of the negro of Rhodesia, and the possibilities before him. As an employer of native labor, especially during his six years as a land-owner and producer, the author is thoroughly qualified to judge of the capacity of the Zula and Mashona negroes to become useful and satisfactory members of a civilized community. Although by nature optimistic, he takes a very gloomy view of the race problem as it is found in Rhodesia, and believes that, because of his inborn slothfulness, treach-

ery and total lack of ambition, the South African savage does not contain in his system the raw materials of which good citizens are made. He advocates the systematic encouragement of white labor in Rhodesia, and the herding of the black inhabitants on reservations, located as far north as circumstances will permit them to go.

Strangely enough, although the author went to Africa as Naturalist of the United States Eclipse Expedition, and as the special representative of the United States National Museum made large collections of zoölogical specimens, his book is rather barren of special facts relating to the fauna of Rhodesia. Perhaps he feared to make his book too long. He killed and preserved a great number of buffaloes, rhinoceroses, elands, sable antelopes, sassaby, zebras, and many other species, but he fails to bring the reader in touch with the individuality of those animals as they appear on their native veldt. It is always interesting to know how an important animal impresses a naturalist when he sees it for the first time in a wild state, and we regret that this field for observation was not better cultivated.

It is many a day since the appearance of a book of exploration and adventure exhibiting as many interesting sides as this book possesses. Certainly it is the most interesting and valuable book of its class that has appeared since Nansen's "Farthest North." Photographic accuracy and absolute truthfulness are indelibly stamped on every page. The pertinent and necessary story covers a splendid range of interesting topics—fruitful to the political economist and politician, the man of business, the ethnologist, the sportsman, the naturalist, and the lively American boy in perpetual quest of a "good story." There is not a dull nor superfluous page in the book; and as we peruse the volume we do so with a sense

of thankfulness that wherever our Kansas boy went, and in everything that he did, he bore himself like an American gentleman, and made our national name more thoroughly respected. The Rhodesia *Herald* once publicly expressed its regret that William Harvey Brown is not an Englishman; and beyond that British approval cannot go.

William T. Hornaday.

AUSTRIA AND AN AUSTRIAN EMPRESS

MR. SIDNEY WHITMAN'S volume on *Austria* runs on the lines made familiar by the success of its predecessors in the same series. It is a plainly-told historical summary of the Austro-Hungarian Empire from the earliest days of the Roman invasions, through its consolidation under the House of Habsburg and onwards to the end of 1898. The story is an exceedingly intricate one, embracing the rivalries and struggles of all the dynastic houses of Europe from Moscow to Madrid; and it must have required no small skill in selection and management to make Mr. Whitman's narrative as lucid and consistent as it is. One has to admit that the book does not make lively reading; the vastness and complexity of the subject-matter, and the compression needful to reproduce its essence in a volume of less than four hundred pages, obliged the author to make it above all things a record of facts, and forced him to forego the suggestive comment and criticism that penetrate his earlier work, "The Realm of the Habsburgs." The present compilation may be accepted as a trustworthy

AUSTRIA. By Sidney Whitman. The Story of the Nations Series. G. P. Putnam & Sons, 12mo, \$1.50.

THE MARTYRDOM OF AN EMPRESS. Harper & Brothers, 8vo, \$2.50.

ELIZABETH, EMPRESS OF AUSTRIA. By A. de Burgh. J. B. Lippincott & Co., 8vo, \$2.50.

guide to the tangled events that have brought the Habsburgs to the rulership of that strange medley of races, tongues and creeds, whose fate must soon fill Europe with anxious alarm. It has, also, we believe, the distinction of being the first comprehensive history of Austria that has been written in English.

Even the unlucky annals of the Habsburgs contain few things so tragical as the life and death of the late Empress Elizabeth. Biographies of royal personages nowadays are rather wearisome companions. The atmosphere of the dullest of the many functions it is their business to describe manages, as a rule, to hover around their formal pages; and there is no guarantee, not in these democratic times, that the central figure in these functions will be worth writing about at all. Only now and then does royalty deserve something better than the Court Circular style of treatment. Luckily the late Empress offered little opening for the ceremonial biographer. She was a woman of striking and distinctive character who abhorred the formalities of court life, and was far happier in the saddle than on the throne. Deducting something for the exaggeration of friendship, one may suppose that *The Martyrdom of an Empress* sets her forth as she really was. The book is, of course, an impassioned *plaidoyer* in defence and eulogy of its subject. Any study of a woman so grotesquely misunderstood as Elizabeth of Austria had to be in the nature of a vindication. If the strenuousness of the advocacy provokes reaction, one still has to confess that some warmth of expression was excusable. For the rest this biography is singularly free from most of the faults of its order of production. It is written with undeniable fervor and skill and leaves behind the impression of being an intimate record of a most unhappy life, and a true presentation of a generous,

delicate and impulsive nature that expanded to its full measure only in rare moments of escape from its public environment. The late Empress's instincts and tastes were all at war with her position and much of the hidden pathos of her life was due to this ceaseless conflict between the restrictions of queenhood and her desire to realize herself. Besides the portrayal of a side of Elizabeth's character that was little known or sympathized with by the outside world, *The Martyrdom of an Empress* is full of gossipy sketches of Austrian society and has the satisfaction of finally clearing up the mystery of Prince Rudolph's death.

The third book on our list that also deals with the late Empress has more illustrations and on some points, especially Elizabeth's hunting trips in England and Ireland, is rather more discursive than its predecessor. Otherwise it lacks something of freshness and intimacy. It is confessedly little more than a collection of anecdotes, recollections, interviews and newspaper articles more or less agreeably rewritten, and generously sprinkled with photographs and adjectives. Many of its statements proceed from a reticence or lack of inside knowledge which did not burden the authoress of *The Martyrdom of an Empress*.

MORE HISTORICAL ROMANCES

MR. WINSTON CHURCHILL'S historical novel, *Richard Carvel*, is built on broad, ambitious lines, a return to an earlier school of romance, whose undiminished popularity its success convincingly proves. It is a book of honest, painstaking workmanship, constructed to endure, not for a day or a season, but for a longer period; a book not unworthy to take its place on the library shelf, to be taken down

again with reminiscent anticipation of pleasure once enjoyed. The book is not a new departure in fiction; its author has closely followed the master, but it is none the worse for that; and if it lacks the deeper touch that was Thackeray's, it should not be forgotten that it is the work of a very young man. Moreover, reviewing by comparison is manifestly unfair, even where the author himself invites it by the suggestive quality of his work.

The new school of American historical novelists may well hail the advent of Mr. Churchill with delight. He is a promising addition to their fraternity, which has kept itself free from the influence of the co-existing English school; and its unquestioned leader, Dr. Weir Mitchell, now finds, at the end of the century, beside him a figure that may loom up large in the beginning of the next.

Mr. Churchill's book has many virtues; its defects are not so glaring as to call for extended criticism. And not least among its many good qualities are the pen-portraits of noted men, chiefly of London in the earlier days of the reign of George III. Washington flits through its pages for a moment and we see John Paul Jones in the beginning of his career, as a foppish youth of humble antecedents and aristocratic longings, but a man of sterling qualities for all that. Yet, after all due credit has been given to the vividness of the life in Colonial Maryland, and the

well-handled dark shadows of the gathering storm of protest and armed assertion of the right, we like best the London episode of Richard Carvel's life. He meets Horace Walpole and Fox, whose personality and surroundings Richard Carvel thus describes:

"After that they fell upon politics. I knew that Mr. Fox was already near the head of the King's party, and that he had just received a substantial reward at his Majesty's hands; and I went not far to guess that every one of these easy-going devil-may-care macaronies was a follower or sympathizer with Lord North's policy. But what I heard was a revelation indeed. I have dignified it by calling it politics. All was frankness here among friends. There was no attempt made to gloss over ugly transactions with a veneer of morality. For this much I honored them. But irresistibly there came into my mind the grand and simple characters of our own public men in America, and it made me shudder to think that, while they strove honestly for our rights, this was the type which opposed them. Motives of personal gain were laid bare, and even the barter and sale of offices of trust took place before my very eyes. I was silent, though my tongue burned me, until one of the gentlemen, thinking me neglected, said:

"What a-deuce is to be done with those unruly countrymen of yours, Mr. Carvel? Are they likely to be pacified now that we have taken off all except the tea? You who are of our party must lead a sorry life among them. Tell me, do they really mean to go as far as rebellion?"

"The blood rushed to my face.

"It is not a question of tea, sir," I replied hotly, 'nor yet of tuppence. It is a question of principle, which means more to Englishmen than life itself. And we are Englishmen.'

"I believe I spoke louder than I intended, for a silence followed my words. Fox glanced at Comyn, who, of all them at the table, was not smiling, and said:

"I thought you came of a loyalist family, Mr. Carvel."

"King George has no more loyal servants than the Americans, Mr. Fox, be they Tory or Whig. And he has but to read our petitions to discover it," I said.

"I spoke calmly, but my heart was thumping with excitement and resentment. The apprehension of the untried is apt to be sharp at such moments, and I looked for them to turn their

RICHARD CARVEL. By Winston Churchill. Illustrated. The Macmillan Co., 8vo, \$1.50.

WHEN BOSTON BRAVED THE KING. By W. E. Barton. D. D. Illustrated. W. A. Wilde & Co., 8vo, \$1.50.

IN CASTLE AND COLONY. By Emma Rayner. Herbert S. Stone & Co., 12mo, \$1.50.

KING OR KNAVE: WHICH WINS? By William Henry Johnson. Little, Brown & Co., 12mo, \$1.50.

THE DUKE OF LINDEN. By J. F. Charles, John Lane, 8vo, \$1.50.

backs upon me for an impertinent provincial. Indeed, I think they would have, all save Comyn, had it not been for Fox himself. He lighted a pipe, smiled, and began easily, quite dispassionately, to address me.

"I wish you would favor us with your point of view, Mr. Carvel," said he; "for upon my soul, I know little about the subject."

"You know little about the subject, and you in Parliament!" I cried.

"This started them all to laughing. Why, I did not then understand. But I was angry enough.

"Come, let's have it!" said he.

"They drew their chairs closer, some wearing that smile of superiority which to us is the Englishman's most maddening trait. I did not stop to think twice, or to remember that I was pitted against the greatest debater in all England. I was to speak that of which I was full, and the heart's argument needs no logic to defend it. If it were my last word, I would pronounce it.

"I began by telling them that the Americans had paid their share of the French war, in blood and money, twice over. And I had the figures in my memory. Mr. Fox interrupted. For ten minutes at a space he spoke, and in all my life I have never talked to a man who had the English of King James's Bible, of Shakespeare and Milton so wholly at his command. And his knowledge of history, his classical citations confounded me. I forgot myself in wondering how one who had lived so fast had acquired such learning. Afterward, when I tried to recall what he said, I laughed at his surprising ignorance of the question at issue, and wondered where my wits could have gone that I allowed myself to be dazzled, and turned aside at every corner. As his speech came faster he twisted fact into fiction and fiction into fact, until I must needs close my mind and bolt the shutters of it, or he had betrayed me into confessing the right of Parliament to quarter troops among us. Though my head swam I clung doggedly to my text. And that was my salvation. He grew more excited, and they applauded him. In truth, I, myself, felt near to clapping. And then, as I stared him in the eye, marvelling how a man of such vast power and ability could stand for such rotten practices, the thought came to me (I know not whence) of St. Paul the Apostle.

"Mr. Fox," I said, when he had paused, 'before God, do you believe what you are saying?'

"I saw them smiling at my earnestness and simplicity. Fox seemed surprised, and laughed evasively,—not heartily as was his wont.

"My dear Mr. Carvel," he said, glancing around the circle, 'political principles are not to be swallowed like religion, but taken rather like medicine, experimentally. If they agree with you, very good. If not, drop them, and try others. We are always ready to listen to remedies, here.'

"Ay, if they agree with you!" I exclaimed.

"But food for one is poison for another. Do you know what you are doing? You are pushing home injustice and tyranny to the millions, for the benefit of the thousands. For is it not true, gentlemen, that the great masses of England are against the measures you impose upon us? Their fight is our fight. They are no longer represented in Parliament; we have never been. Taxation without representation is true of your rotten boroughs as well as of your vast colonies. You are helping the King to crush freedom abroad in order that he may the more easily break it at home. You are committing a crime.

"I tell you we would give up all we own were the glory or honor of England at stake. And yet you call us rebels, and accuse us of meanness and of parsimony. If you wish money, leave the matter to our colonial assemblies, and see how readily you will get it. But if you wish war, persist in trying to grind the spirit from a people who have in them the pride of your own ancestors. Yes, you are estranging the colonies, gentlemen. A greater man than I has warned you.'

"And with that I rose, believing that I had given them all mortal offence. To my astonishment several got to their feet in front of me, huzzaing. And Charles Fox reached out over the corner of the table and pulled me back into my chair.

"Bravo, Richard Carvel!" he cried. 'Cursed if I don't love a man who will put up a fight against odds. Who will stand bluff to what he believes, and won't be talked out of his boots. We won't quarrel with any such here, my buckskin, I can tell you.'

"And this is the simple story of the beginning of my friendship with one who may rightly be called the Saint Paul of English politics. He had yet some distance to go, alas, ere he was to begin that sturdy battle for the right for which his countrymen and ours will always bless him."

Dr. W. E. Barton's story of the famous tea-party, *When Boston Braved the King*, will appeal to our boys' thirst for exact historical information rather than stir their patriotism. Indeed, it is the historical, not the emotional, side of the happen-

ings of that glorious sixteenth of December that he presents to his readers. He is accurate in his account of the event, and gives a true picture of life in Boston at the time, while bringing to the front the large share which the young people—the apprentices, the boys in the Latin school, and the Daughters of Liberty—had in the making of public sentiment and the carrying out of the patriots' daring undertakings. He presents the Tories not as traitors, but as Loyalists, as we have lately begun to do, and brings his young hero into contact with Paul Revere, Governor Hutchinson, the Quaker owner of the tea-ships, Francis Rotch, the Tory Pastor, Mather Byles, and last but not not least, Warren, Adams, Hancock and Mollineaux. Dr. Byles, who was a wit as well as a Tory, and beloved in spite of his convictions, is thus deftly introduced to the reader:

"John had a good look at the famous old Tory. He was an imposing figure, of venerable mien, aged almost seventy, and wore an enormous wig.

"Dr. Byles seemed to John a most interesting man. He had seen him at a distance several times, and also his two daughters. This was the first opportunity to hear him talk. John had been told that the old Doctor was genial, and not at all the forbidding character a patriot boy would, in his imagination, naturally attach to a Loyalist. To John, it seemed that principles like those of Byles should have made him a different man, and he was just wishing that he could ask him some questions, when Mr. Crane saved him the trouble.

"Dr. Byles," he said, "you seem to me a strange contradiction."

"I? I never contradict any one if I can help it."

"Except yourself."

"I have little occasion to contradict myself, since my opinions, however unpopular with others, are quite satisfactory to myself."

"Perhaps, then, you seem to yourself consistent?"

"And why not to you also?"

"Dr. Byles, you are an inveterate wit, yet your sermons are always solemn. You are democratic in your religion, and monarchical in your politics. You are an implacable Tory, yet you never preach your politics."

"And why do I never preach my politics?"

"I do not know, unless you are ashamed of them."

"I should be ashamed of politics like yours."

"Why, then, do you not preach your own, as do the patriot ministers?"

"I am a patriot."

"Call it what you like, Dr. Byles, but give your reasons."

"Perhaps I don't choose to give them."

"Oh, well, I shall simply think you have none."

"Mr. Crane, I have thrown up four breast-works, behind which I have entrenched myself—neither of which can be forced."

"I do not understand you."

"I have four reasons for not preaching politics."

"I can give ten for not preaching such politics as yours; nevertheless, let me hear your four."

"In the first place, I do not understand politics."

"That is a good reason; I believe you. What is the next?"

"In the next place," said Byles with sarcastic emphasis, "*you do understand them*—every man and mother's son of you."

"Crane laughed in spite of himself. 'You mean —?' he said.

"I mean what I say. You town-meeting ranters and Liberty Tree patriots all think you know more than has ever been known from the foundation of the earth; why should you want instruction from the ministers or from anyone? 'No doubt ye are the people, and wisdom shall die with you.'"

"That is enough under that head," laughed Crane. "Give us your 'thirdly.'"

"In the third place, you have politics all the week; pray, let us devote one day out of seven to religion."

"But what if religion and politics —?" asked Crane.

"Hear my fourth reason—which is, that I am engaged in a work of infinitely greater importance than politics. Give me any truth to preach upon of greater importance than the message I bring, and I will preach upon it next Sabbath."

Emma Raynor, whose story of New Netherland, *Free to Serve*, was well received on its publication, a couple of years ago, is not likely to succeed equally well with her new tale of Colonial life, *In Castle and Colony*. The book is carefully written—too carefully, perhaps—and it is

over-long. It is not focussed, the double plot and choice of scene in both the old world and the new, interrupt the flow of the tale, and the plot, when all is said, is too slight for a historical romance. Moreover, the story of the Swedish colony on the banks of the South River, and of the descent thereon of Peter Stuyvesant and his ships from Manhattan, is not used to best advantage. The author presents her abundant material to the reader in a mechanical, uninspired way, and the novel suffers from the treatment. "Lo, the poor Indian," is mystified in a highly original manner in these pages by the whiteface's witchcraft—in this case by the arrangement of a chimney in a Swedish farmhouse in the colony:

"The chimney was large, though not as wide above as a good Dutch chimney of that period, for it tapered off as it rose. It was wide enough, however, to let a pair of small vindictive eyes peer down. The light of the fire was reflected in them, and if Eric, who sat on the innermost seat of the hearth, had looked straight up, he might surely have seen the gleam in those black eyes at the top. He had no time to look up, however. He was watching the play of the firelight on a maiden's hair.

"The figure to which the eyes belonged had crept very noiselessly to its post of observation on the roof. Had Jupe been outside the house, instead of resting behind his master, the noiselessness would have availed the Indian less.

"White man shoot into the brush—Indian shoot into the chimney!"

"That was what the young brave was saying to himself, as he softly drew an arrow from his quiver, and fitted it to the bow. The black eyes gleamed savagely. The blaze below was dying down. The Indian had leant further over the chimney, and his fingers drew the string.

"Was the hand less cautious, or did the last flash of light before the flame went out show the dog the gleaming eyes above? He was on his feet, bristling, and growling in the direction of the fire, his head uplifted, and his whole attitude one of rage.

"What is it, Jupe?"

"Strange that no thought of danger came to the young man as he stepped within the hearth,

full in range of that arrow ready to start on its deadly mission.

"Twang went the bow-string, and ping! came the arrow against some hard substance.

"Then the eyes of the Indian peered into total darkness, and he rubbed them in astonishment and fear. Had the mariitou of the white man interfered in his behalf, or was there a devil in the arrow, that had made it bring death and darkness to the whole household of the white man? When the arrow left the bow the young man was fairly beneath it. Now he had disappeared, and the fire itself had gone. What strange and terrible thing had occurred?

"Nothing, except that the housewife had taken advantage of the general move to sharply pull the string that hung above the mantel shelf. It sent into its place an iron slide, made to close the chimney when the smoke had all left the wood upon the hearth. The slide fitted across the tunnel and shut in the heat, making the room warmer. It was for this that the chimney, built after the Swedish fashion of the day, narrowed above the mantel shelf. The sharpening of the arrow sounded at the moment when it struck the hard iron, and rebounded, to fall back upon the slide, and rest, a harmless thing, beyond the reach of its owner or the possibility of doing harm to its intended victim.

"On the roof the Indian shook with fright, and lay crouching, fearing as much to depart as to remain. Then his ear caught the sound of voices, and his terror decreased. The darkness, however, remained. In all his experience he had never known fire to disappear so suddenly, and that without apparent cause. He grew desirous of leaving the dwelling of the white men, and seeking the companionship of men of his own race. He listened long, and then cautiously made his way from the roof, experiencing a sensation of relief when he felt the solid earth beneath his feet again."

The late M. Ponson du Terrail wove out of the gallant adventures of Henri IV. of Navarre several trashy but highly entertaining *feuilletons*, collectively named "La Jeunesse d'Henri IV." Mr. William Henry Johnson has had the same happy idea, though not the same amount of skill. In *King or Knave: Which Wins?* he tells us of Henri's wooing of Gabrielle d'Estrées, and, incidentally, of several of the other ladies who, for a longer or

shorter period, enjoyed the doubtful distinction of pleasing him. Mr. Howells has told us that man even to-day is but imperfectly monogamous; Mr. Johnson demonstrates that Henri was perfectly polygamous. Was he a knave? asks Mr. Johnson in his title. His own book rather seems to show that he was a victim, for about all the women that figure in it there was "something indescribable," which is described at great length. Gabrielle herself

"Was capable of loving intensely. Her whole being craved love, passionate, boundless love. She had long famished for it. The attempt to force her inclinations into a false channel, at the dictation of mercenary considerations, had failed miserably. It had starved her heart. Now the pent-up forces of her ardent being burst their flood-gates and fairly swept her away on an ocean of delight. Without reckoning of time or aught mundane, she floated on on that boundless sea. Eternity was in those moments."

And on another occasion,

"Her breath came and went in quick gasps."

Of Mme. de Montpensier we are told that

"She was neither young nor beautiful. Yet there was about her something that piqued curiosity and marked her as a woman that might command men of a certain type, as surely as she would repel others. There was in her manner a suggestion of mingled ferocity and license. Savage and sensual, she was of the type of women who, with their lovers, sat in the Roman arena and turned down their thumbs when the wounded gladiator sued for mercy."

Unimaginative readers will say that all this is extremely vague. For their illumination we add that she was just a "rag, and a bone, and a hank of hair."

The other ladies are emotional, or wicked, or both, in proportion; and the apartments in which they dwell are equally dangerous:

"In a silver lamp a light burned, surrounded by a globe of colored glass. On a table at the side cold viands were arranged, with fruits and confections and wine. A faint perfume pervaded the

apartment. Altogether, the atmosphere was indefinitely sensuous."

Henri's chosen instrument, Jean Fourcade, fared no better. From the text we assume that he was sorely betrayed by another bad woman in an earlier book by Mr. Johnson. He is, however, obliging enough to take a trip to London, ostensibly on a secret mission, but in reality for the purpose of attending the destruction of the Armada, and of introducing Shakespeare into the story of his master's *amours*. Fourcade was mistaken for a Spanish spy and roughly handled:

"'Away with him to the bonfire!' was the clamor, and the mob was setting itself again in motion, when a young man who had not hitherto spoken interposed.

"'Nay, good citizens, be not over-hasty, I pray you,' he pleaded. 'You know me ——'

"'Aye, that we do!' 'Our Will!' 'Speak on, Will!' were cries that came from the mob.

"'Fair play is English play, is it not?' (Cries of 'Aye, aye!' 'That is so!') 'Then give this man fair play, I say. You would not do a man to death without just cause, would you? Here is one that is willing to vouch for him that he is no spy, nor enemy to England. Methought I heard him name Sir Francis Drake. Perchance he has about him some writing that will assure you of his peaceful intent.'

"At the first sound of the speaker's voice, the man addressed as Rob Greene had shown every sign of drunken fury. While the other spoke, he glared at him savagely. Now he burst upon him with rage——

"'Who art thou, Shakestick, Shixpur, Shake-scene, or by whatever latest name thou callest thyself, thou upstart crow, beautified with better birds' feathers; thou thief of other men's wits; thou infamous ——'

"Hot blood flushed the young man's face; but he spoke not a word and only looked at the tipsy bully with fine scorn.

"'No, Rob Greene,' remonstrated Marlowe, 'tis an unmanly trait in thee that thou dost ever assail the boy. I tell thee,' he added, lowering his voice, 'he hath such stuff in him that when he hath gained more years, Fame shall sound his trumpet in all the wide world's ear, when none shall name thee, save as a tavern idler.'

M. Fourcade proved that he was not a

Spanish spy but a Huguenot by producing a letter "signed simply NAVARRE," which after the custom of secret emissaries in his day, he carried around with him, probably for just such purposes. Mr. Johnson's book affords many kinds of entertainment for the observant reader.

Mr. J. F. Charles's *Duke of Linden* is quite a different sort of a sovereign—a reformer who makes "pupils," not officers, of his young nobles, a patron of art and science, a prince with strange ethical and social notions, which, unhappily, he does not explain. This vagueness does not detract, however, from the charm of the story, which we dimly fear contains a symbolic meaning that we have missed. But even considered as a simple romance, it is well done, for the interest is sustained to the very end. The duke has disarmament dreams, which he proceeds to carry out after he has been defeated by his neighbor, with the result that he has killed by his subjects. Pure of life, he had concluded a kind of spiritual marriage with an Archduchess—his first pupil, whose reputation suffered in the event. Beside all this, there is the fulfilment of a curse, pronounced upon a noble house eight hundred years before, by a daughter of another noble family, to the effect that both should prosper and endure so long as they continued to make war upon

each other, but that they should be blotted out together if love should unite them. And thus it came to pass.

The latest pupil—the last descendant of one of these two houses—after having heard all the scandal regarding the relations of the Duke and the Archduchess, was thus enlightened by the English Ambassador:

"It is the oddest *liaison* in Europe. Nobody knows the truth. The Duchies of Linden and Leidenawehm lie side by side, and it has been the ambition of the Dukes and Archdukes, for generations, to unite the two. Sometimes they have tried conquest, and sometimes marriage. This Archduchess must be a cousin of the Duke once or twice removed. When he succeeded to the duchy she was a girl of eleven, and so great a favorite with him, that even then the marriage was predicted. At the age of eighteen, however, she took up her abode here, and it was given out in answer to inquiries that marriage was not in prospect. Since then no sovereign has ever brought his wife to the place. Some people suppose that the Duke was secretly married, in his youth, to a disreputable woman, whose existence he keeps secret. A few enthusiasts believe the story officially given out."

But even the English Ambassador (who was very indiscreet in thus talking to a stranger of the sovereign to whom he was accredited) was in the wrong as the reader may discover by perusing Mr. Charles's clever story.

THE LITERARY QUERIST

How answer you that ?

MIDSUMMER NIGHT'S DREAM III. 1

EDITED BY ROSSITER JOHNSON

[TO CONTRIBUTORS:—*Queries must be brief, must relate to literature or authors, and must be of some general interest. Answers are solicited, and must be prefaced with the numbers of the questions referred to. Queries and answers, written on one side only of the paper, should be sent to the Editor of THE BOOK BUYER, Charles Scribner's Sons, 155-157 Fifth Avenue, New York.*]

387.—Please name the books that Edwin Markham has published. G. R. J.

Charles Edwin Markham, of California, has published two volumes of poetry—"In Earth's Shadow" and "Songs of a Dream Builder."

388.—Before "Uncle Tom's Cabin" was published, some man in the Eastern States wrote a similar work that was said to be in some respects superior to Mrs. Stowe's work. I would like to know the author, title and publisher. L. L.

You probably have in mind a novel by Richard Hildreth, the historian (1807-1865), which was published originally in 1836 with the title, "The Slave, or Memoir of Archy Moore." In 1852 it was re-published in London (and we think in this country also) with the title, "The White Slave, or Memoirs of a Fugitive." It is long since out of print, but may be found in some public libraries. We do not know who was the publisher; but as Jewett, of Boston, published Hildreth's "Despotism in America," in 1854, he is likely to have been the publisher of the novel also.

389.—I would like to know how many and what books written and published in the United States (exclusive of text-books and works of reference) have reached a circulation of one hundred thousand. Also, whether anyone has made a collection of the first editions of those books. Also, whether there is any book or magazine article that gives a description or list of the remarkable private collections of other things than books. J. R.

390.—Can you tell me the author of the two following:

"To live with fame
The gods allow to many, but to die
With equal luster, is a blessing Heaven
Selects from all her choicest boons of Fate,
And with a sparing hand on few bestows."

"His star of life sunk ere it reached its promise,
Snatched all too early from that august fame,
That on the serene heights of silvered age,
Waited with laureled hands."

W. L. T.

391.—I wish to trace the authorship of the poem, "Est, Est, Est—A Story of a Wine Drunk at Rome." It is by one of our poetesses of merit, and is published in book form. Can any reader help me out? G. H. K.

392.—Can you tell me if any critic or commentator has pointed out the obvious blunder in the first two lines of Byron's "Siege of Corinth"? Or am I mistaken in supposing it is a blunder? D. T.

There can be no question that it is a blunder, but we are not aware that it has been pointed out before.

393.—In an article in the June BOOK BUYER entitled "The Salt Lake of Literature" reference is made to a tale by Holmes, called the "Little Gentleman." Can you tell me where I can find the story? If it is in the edition of Oliver Wendell Holmes's Works published by Houghton, Mifflin & Co., in which volume is it? H. R.

There is no tale bearing that title; but the Little Gentleman's story is told in connection with that of Iris in the "Professor at the Breakfast-Table."

394.—In the BOOK BUYER for July, 1898, appeared in answer to Query No. 256, a statement that Mrs. Cleveland's poem "No Sect in Heaven" was published by A. D. F. Randolph & Co. As I have failed to find it there will some one please tell me where I can find it? S. L. P.

395.—I would like very much to find the verse beginning:

"There's a wedding in the orchard, dear;
I know it by the flowers—
They're wreathed in all the boughs around,
Or falling down in showers."

I think it is called "Blossom Time." A. A. T.

396.—What edition of "Tom Brown's School Days" is most adequately and choicely illustrated as regards the buildings and grounds at Rugby, and the village and surrounding country? I sup-

pose Rugby has had choice pictorial treatment in other works besides Scribner's recently imported "History of Rugby School."

D. J. H.

ANSWERS

331.—As I recollect Kipling's story, it was of an American who made himself into an Englishman in every measurable way, but failed in the immeasurable, impalpable region. That is to say, the transformation was perfect in the three known dimensions, but there was an error in the fourth dimension. This is the humor of the story in its entirety. The interpretation given in the March Book Buyer by M. A. L. L. is an incidental humor.

G. R. J.

341.—"Glimpses of Charles Dickens and Catalogue of Dickensiana" may be procured for \$1 from E. S. Williamson, Parliament Buildings, Toronto, Canada.

F. Y.

348.—Her full name is, Mary Imlay Taylor, and she is an American, and resides in Washington, D. C. She is the author of "On the Red Staircase," "An Imperial Lover," and "A Yankee Volunteer."

P. J. MCF.

356.—A. E. will find a satisfactory answer to her question, in the articles "Puritans," and "Pilgrim Fathers," in "Alden's Manifold Cyclopedia," Vols. 31 and 29. She should read also the chapter entitled "Rise of Church and State" in Leoge's "History of Boston."

H. B.

358.—With regard to the different functions of the ivory and horn gates you have mixed the two, or else I have forgotten my Virgil. See *Æneid*, vi. 893:

*Sunt geminae somni portae, quarum altera fertur
Cornu, qua veris facilis datur exitus umbris;
Altera candenti perfecta nitens elephanto,
Sed falsa ad coelum mittunt insomnia manes.*

R. L. C. W.

367.—Your correspondent may be grateful for the information that in Vol. 12 of the Riverside edition of Emerson there is an exhaustive index to the 12 volumes. Consulting this, under "Day," you will find that the desired quotation is in Vol. 1, page 23.

J. H. W.

Answered also by H. G. W.

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(August issue—with cover by Parrish)

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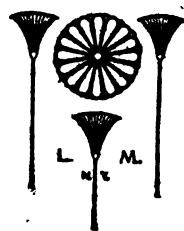
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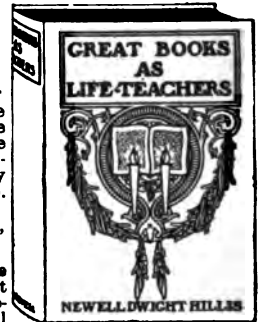
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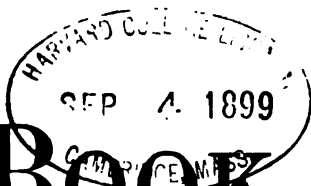
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NEW YORK, SEPTEMBER, 1899

No. 2

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THE RAMBLER

MR. LOUIS HINTON has designed three special covers for *THE BOOK BUYER* of which the first appears upon the present number. They represent three successive stages in the chirographic art, those of the chisel, the stylus and the pen, and the designs have been executed with much skill after antique models. *THE BOOK BUYER* is usually content to rely on its contents to make and keep its friends, but we take special pleasure in offering, this autumn, in addition, these three color-plates which we trust will be found at once æsthetic, appropriate to the periodical, and attractive to our readers.

In a paragraph printed last month in these columns a wrong title was inadvertently given to the book by Benjamin Ellis Martin and Mrs. Martin which is now in the Scribners' press. The title was given as "Literary Landmarks of Paris," and an apology seems to be due both to Dr. Martin and to Mr. Laurence Hutton, who continues to have a monopoly of the "Landmark" titles. Dr. Martin's book will probably be called "Paris: Records and Legends in Stone." It treats of the

vestiges of old Paris to be found in modern Paris, hidden in remote quarters and behind new buildings. Its subject is not the literary landmarks of Paris, but, in a phrase, "the stones of Paris," with their historic, legendary and human associations.

It seems, thus far in advance of the theatrical season of 1899-1900 in this country, that dramatizations of novels, theoretically held in disfavor by students of the stage, will predominate in the popular repertory. There was a long term in which the dramatized novel did not thrive. "Uncle Tom's Cabin" and Brougham's rough adaptations of Dickens had then been forgotten and whatever debt the playwrights of that hour owed to the novelists they kept to themselves. But the enormous popular success of the audacious attempt to transfer the rare charm of "Trilby" to the theatre changed all that. The playwrights, as it seemed, all hastened to contract fresh debts to the novelists and were bold in proclaiming them; the novelists began to learn something about theatrical royalties and liked so well what they learned that

most of them forthwith became playwrights themselves. But this is an old story.

The novels turned into plays since "Trilby" have generally been more satisfying examples of the dramatist's skill than that composite exhibition, if few of them have drawn more money to the theatres. More satisfying plays of their kinds than "The Little Minister" and "The Prisoner of Zenda" are not often seen, and these, too, more than rivaled the stage "Trilby" in popularity. It is interesting to remember that these both revealed the novelist as a playwright, though Anthony Hope had the valuable assistance of a practised theatrical craftsman.

The first of the new season's plays taken from novels will be Langdon Mitchell's play made from of "Vanity Fair," called "Becky Sharp," in which Mrs. Fiske's portrayal of the immortal Rebecca is expected to be her greatest triumph. A play founded on "The Gadfly," by Mrs. E. Voynich, will be produced by Stuart Robson and Marie Burroughs about the middle of September. Mrs. Voynich arrived in this country early in August, to superintend the rehearsals of the play. She brought with her numerous photographs and sketches of the quaint architecture and striking scenery amid which the story runs. About the same time Freeman Will's adaptation of "A Tale of Two Cities," will be produced under the title of "The Only Way," with Henry Miller as Sidney Carton. Mr. Sothorn, who will now be at Daly's, will use his last season's adaptation of "Les Trois Mousquetaires," and perhaps a new play founded on "Monte Cristo" by the same dramatist, Henry Hamilton, while he also has a stage version of Egerton Castle's "Pride of Jennico," made for him by Abby Sage Richardson and Grace L. Furniss.

Mr. Zangwill's stage version of his own "Children of the Ghetto," a play founded on "Ben-Hur," and "The Choir Invisible" dramatized by Miss Frances Hastings, with Henry Jewett as "John Gray," will be produced in October, while later we shall surely have "David Harum" and "Sappho," and, perhaps, "When Knighthood was in Flower" and "Richard Carvel." There is even some serious talk about Meredith's own dramatization of his "Egoist."

Such a list of dramatized novels is significant enough of the growing tendency in letters to reduce a story to its lowest terms, so far as words are concerned. To think of condensing "Ben-Hur," for instance, into a short evening is only less perplexing than to imagine "The Three Guardsmen" compressed into tablets which one might carry in a little box and take when fatigued or among painful and unromantic surroundings. But perhaps the most ambitious attempt of all is Mr. Langdon Mitchell's, although he has by no means set out to dramatize all "Vanity Fair." The incidents in his play are those which affect Becky Sharp's story and character, and the personages are those who in the novel come in direct contact with her. All the others have been dismissed. Mr. Mitchell has confined himself to the dramatic story of the most brilliant and attractive adventures in English literature, and with her the spectator will see Rawdon, George Osborne, Dobbin, Amélia, Sir Pitt, Pitt his son, Miss Crawley and Lord Steyne.

It is evident that lovers of Thackeray will miss many of their favorite characters and many of the most delectable incidents, and—greatest loss of all—the flowing Thackerayan commentary, that illuminating, high-spirited narrative and



MINNIE MADDERN FISKE

[From a new photograph by Sarony]

chorus combined which would seem to be the light and life of the whole thing. The extraordinary vitality of Thackeray's writing—it is far more than effervescence—is his greatest charm. It has been aptly called "that large, flowing river of Thackeray's irony, humor, sentiment, wit, sarcasm, loving-kindness—those explanations, suggestions, indignations, floutings and gaieties of his—the very substance of

his epic art." It would seem that, since all this cannot be included in the dialogue of a play, the spectator must look for it in the form of acting. The acting of all the actors in all their parts must form the counterpart and correspondent of the "asides" of the epic artist. Mr. Mitchell doubtless feels this, and has so written his play, we may hope, that the lover of Thackeray will find all the story

told by actors and playwright in co-operation—the unmatched chorus of the novelist transmuted into something just as perceptible to the eye as the novelist's words are to be understood by the reader.

To play the part of Becky Sharp would seem as ambitious an undertaking as to dramatize the story of her world ; but the general opinion seems to be that Mrs. Fiske will not merely succeed, but score her greatest triumph. We are happy to be able to publish as a frontispiece, this month, a portrait, drawn by Mr. Penrhyn Stanlaws, of Mrs. Fiske in costume as Becky. The costume, made after a design by Mr. Percy Anderson, is that to be worn in the first act of the play.

Mr. Stanlaws, whose photograph we publish herewith, has been quite as successful in his portrait of Mrs. Fiske as in the portraits of Dr. van Dyke, Mr. Mabie and Mr. Howells, which have appeared in THE BOOK BUYER during the present year. We do not remember ever to have seen, before, a picture of Becky Sharp out of doors. In the drawings of Fred Barnard, B. F. Partridge and others, she has always had the setting of a formal drawing room, and the picture of Becky in a pastoral landscape is as original in conception as it is delicate in execution. Mr. Stanlaws has lately become the art-editor of the *Saturday Evening Post*, of Philadelphia.

Mr. Louis Evan Shipman, whose story of "D'Arcy of the Guards" is reviewed on another page, has collected a number of short stories, most of which have appeared in *Life*, in a volume called "Predicaments" which the *Life* Publishing Company will issue within a few weeks. The book will have illustrations by Mr. C. D. Gibson, and is, we believe, the only volume this year to possess this distinction.



LOUIS EVAN SHIPMAN

[From a photograph by Miss Ben Yusuf]

Mr. John Blair, who gave such a successful performance of Ibsen's "Ghosts" last May, and who was Julia Marlowe's "leading man" during the last theatrical season, is to give five subscription performances next winter, beginning in November. With no idea whatever of an "independent theatre," Mr. Blair's purpose is to give a series of plays which would not appeal to the ordinary audience, but which would interest a considerable body of real lovers of the drama. The plays will be selected from the works of Echegaray, Sudermann, Hauptmann, John Oliver Hobbes, Robert Louis Stevenson and William Ernest Henley. Possibly another Ibsen piece may be given.

Another book now undergoing dramatization is Mr. Howells's "Hazard of New Fortunes," upon which the author and Mr. Frank C. Drake are at work together.



PENRHYN STANLAWS

[From a photograph by Miss Ben Yusuf]

The play follows the general lines of the novel, and is to be produced in New York, we understand, during the winter. Mr. Drake is a young man whose previous work in playwriting has had its fair measure of success, though his present task will probably be his most important work.

Subscribers to the "Outward Bound" Kipling will be interested in the Scribners' announcement that six volumes will be added to those already issued, illustrated as before by Mr. John Lockwood Kipling, and will appear during the autumn. Volume XIII. is Part I. of "The Day's Work," and includes "The Son of His Father;" Volume XIV. is Part II. of the same book, and includes several stories not included under that title in other editions; Volumes XV. and XVI. are made up of "From Sea to

Sea," the collected letters of travel, including an accurate text of the "American Notes," with "Letters of Marque," "The City of Dreadful Night," "The Smith Administration," etc. Volume XVII., "Early Verse," will include "School-Boy Lyrics," "Echoes" (which is not to be found in any other edition) and "Departmental Ditties." Volume XVIII. will contain "Stalky & Co." The last of these new volumes will be issued before next February.

The last few years have seen a remarkable development in the literature of childhood, but it has been more in the line of child studies for grown persons than in the line of child stories for children. A new writer has risen in an Indiana town whose stories seem to appeal alike to children and their elders. Her name is Clara Vawter, and she lives in Greenfield, the same little Hoosier town from which James Whitcomb Riley first hailed. Miss Vawter is barely twenty, and, if delicate health does not restrict her work, she is likely to have a continued success. The Bowen-Merrill Co. of Indianapolis are to bring out her first book to be called "Of Such Is the Kingdom," this autumn, illustrated by her brother, Mr. Will Vawter, who made amusing pictures for an edition of Riley's child verse last year. Mr. Riley is enthusiastic over Miss Vawter's abilities.

Miss Sarah Orne Jewett's new book of stories receives its title from "The Queen's Twin," which stands at its beginning. One could well wish to observe the effect of the reading aloud of this tale by one of the ladies-in-waiting at Windsor to Her Majesty, the Twin of the story's heroine. Here the New England dialect is as unobtrusive and faithful as Miss Jewett always makes it. In one or two of the fol-

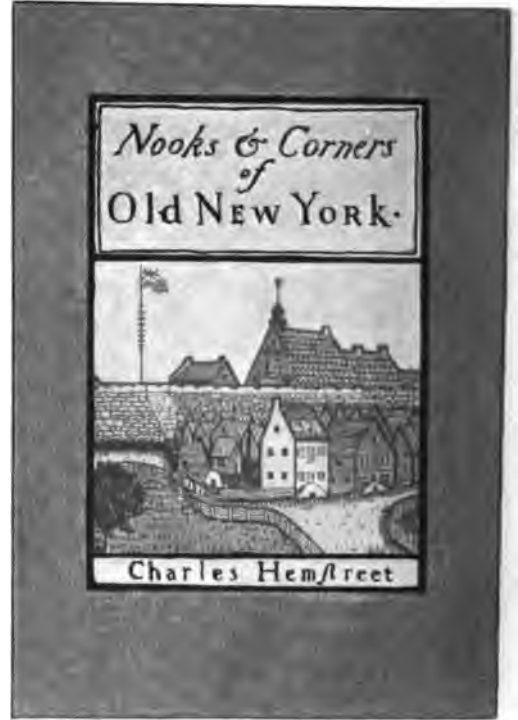
lowing stories, such as "Bold Words at the Bridge," the writer's delicate appreciation of Irish character and speech is no less clearly revealed. Another striking volume of short stories, to be published by Messrs. Houghton, Mifflin & Co. in the autumn, will be "The Other Fellow," by Mr. F. Hopkinson Smith.



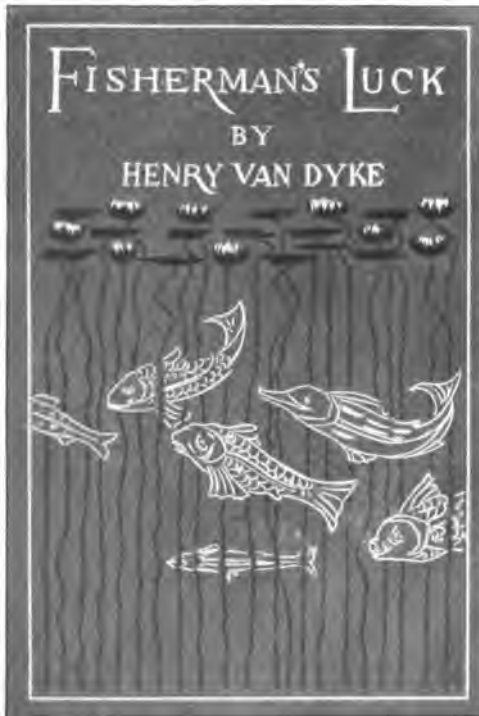
Four attractive book cover designs from new books of the autumn are reproduced herewith. It is interesting to note that for Dr. van Dyke's book, the author has drawn his own cover design, while for the other books the illustrator has adapted one of his own pictures for use on the cover.



It is less than a year since Mr. Charles W. Chesnutt of Cleveland, published,

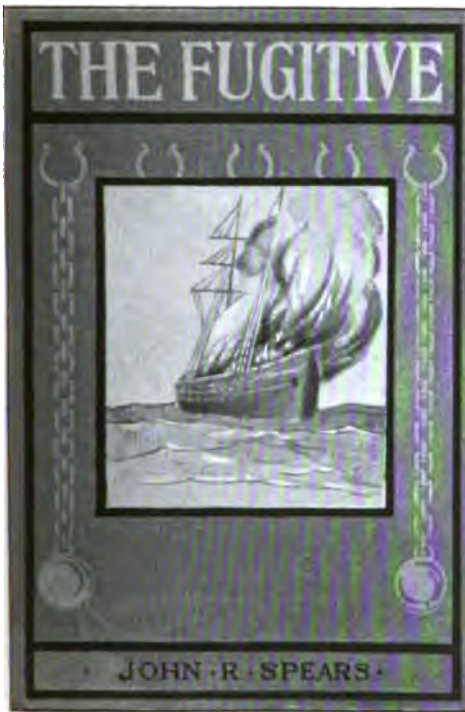


DESIGN BY ERNEST PEIXOTTO



DESIGN BY DR. VAN DYKE

through Messrs. Houghton, Mifflin & Co., his volume of "Conjure Woman" stories. This book attracted wide attention, and promptly gave its writer a place in the front rank of those who have contributed to our knowledge of negro life and character. Before this Mr. Chesnutt had published, in the *Atlantic* and elsewhere, short stories of marked originality and power, dealing in one way and another with the negro race and its blendings with the white. A collection of these stories taking its name from one of the most memorable of them, "The Wife of His Youth," will be issued in the autumn by Mr. Chesnutt's first publishers. Still another work, upon which he is now engaged, is a life of Frederick A. Douglass for the series of "Beacon Biographies," published by Messrs. Small, Maynard & Co. Through his sympathies and acquire-



DESIGN BY WALTER RUSSELL

ments there is probably no writer in the country more competent than Mr. Chesnutt to treat this picturesque subject, and the result of his undertaking can hardly fail to draw to itself many readers.



A firm of Chicago publishers attempted not long ago to turn to its own account the remarkable success of Mr. Dooley, and, without Mr. Dunne's consent or revision, collected from old newspapers a number of the earlier Dooley papers and made a book of them. Mr. Dunne's Boston publishers, Messrs. Small, Maynard & Co., promptly and naturally objected to the performance, and what with suits at law, the refusal of the trade to handle the pirated book, and the attitude of the Chicago papers towards any infringements upon the rights of so popular a Chicago journalist as Mr. Dunne, the edition has

come to grief. Aside from any questions of right or wrong, this is quite as it should be, since the volume is really inferior to the forthcoming "Mr. Dooley: In the Hearts of his Countrymen"; for, though this book is not made up wholly of Mr. Dunne's latest work, the earlier papers which enter into it have had the advantage of revision at the author's practiced and maturer hand, and the volume, as a whole, represents the best expression of Mr. Dooley in wit and pathos.



One of the most important books of the year, in its class, will be Mr. Cosmo Monkhouse's "British Contemporary Artists," which the Scribners will publish during the autumn. It will contain chapters of the highest critical value on Watts, Burne-Jones, Alma-Tadema, Millais, Orchardson, Leighton and Poynter, profusely illustrated with the greatest care in selection.



DESIGN BY A. R. DUGMORE



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The pictures will be reproduced by the finest processes, and in every mechanical detail the book will be a model.

Another art book of importance is "The Art Life of William Morris Hunt," by Miss Helen M. Knowlton, which Messrs. Little, Brown & Co. promise us for the early autumn. There will be many portraits and reproductions of unpublished drawings. The same house also announces "In Ghostly Japan," a new book by Lafcadio Hearn, whose appreciation and understanding of the modern Japanese is not equalled, we suppose, by any contemporary writer.

Mr. Charles Waldstein has well won his fame as an archæologist, and though still an American citizen, is keeper of the Fitzwilliam Museum of Cambridge University. Now he is about to appear in a new rôle, namely, as a writer of short stories. They are not of the most recent production, having appeared in several small volumes in England over the pseu-

donym of "Gordon Seymour." They are now brought together under the general title, "The Surface of Things," and will be published in the autumn by Messrs. Small, Maynard & Co. The author conceals his identity no longer, and in addition to an introduction already printed, provides a special preface for the new book. It has been Mr. Waldstein's confessed intention not to deal with the fundamental human emotions which are the raw material for most makers of fiction, but, as his title suggests, with the more superficial things which for most of us supply the warp and woof of daily living. Mr. Waldstein has known the world and its men and women under so many interesting conditions in so many places, that his choice of method and substance must abundantly justify itself.

All the readers of *Life* who are laughing over the drolleries of Mr. Oliver Herford's "Alphabet of Celebrities" will be glad to know that the entire series will be published as a book by Messrs. Small, Maynard & Co. in the autumn. Another book from the same house which will have a hearty welcome, though of a different sort, is a volume of "Child Verse," by the Rev. John B. Tabb. In Father Tabb's "Poems" and "Lyrics" there were clear intimations of his sympathy with childhood. For the little book, especially for young readers, Mr. B. G. Goodhue has provided most attractive "end paper" designs. Mr. Herford has another of his scientific works in the Scribners' press. This is the famous "Child's Primer of Natural History," extracts from which have appeared in the *Century* and other learned periodicals.

Early in August Messrs. Houghton, Mifflin & Co. sent out a printed announcement to their friends that Mr. Walter H.

Page, editor of the *Atlantic Monthly* since 1896, "has accepted an invitation to take a prominent post in the direction of the literary work of the allied houses of Harper & Brothers and the Doubleday & McClure Co." The announcement goes on to say that the editorship of the magazine is to be taken up by Mr. Bliss Perry, whose devotion to literature has been shown in his work as a professor at William and Princeton, in the scholarly editing of books and in the creation of notable fiction. He leaves to Mr. Perry a magazine amply provided with the impetus of success, and an opportunity to carry forward a work of the utmost significance in American letters. Mr. Perry is still under forty years of age, five more than Mr. Howells could count when he came into the chief editorship of the *Atlantic*. On every account there is ample reason to look to the new management of the magazine for a strong continuance of all the good things it has represented in its forty-two years of existence.

Mr. Page is a man in the prime of life, having been born in Cary, N. C., in 1855. He received his education at Randolph-Macon-College and the Johns Hopkins University. He has been in editorial work constantly for the past ten years, having left the *Forum*, where his energy and discernment made their mark from 1890 until 1895, to go to Messrs. Houghton, Mifflin & Co., and has made one of the most successful editors the *Atlantic Monthly* has ever had in all its distinguished line. One of his duties at the Harpers is to take charge of a new American cyclopedia now in preparation by that house.

Professor Perry, who succeeds Mr. Page as editor of the *Atlantic*, is the son of Arthur Latham Perry, Professor of Economics and History in Williams College.



WALTER H. PAGE

Bliss Perry was born at Williamstown in 1860, graduated in 1881, and in 1886 became Professor of English at Williams. In 1893 he took the Holmes Professorship of English Literature at Princeton. His literary work has been extensive and varied. Many of his stories have appeared in *Scribner's Magazine*, and the Scribner house has published several volumes of his fiction. A new collection of his tales, called "The Powers at Play," is now in the Scribner press. Professor Perry has already assumed the duties of his new post.

The publishers of the Copley Prints, Messrs. Curtis and Cameron, have in preparation an extensive addition to the good work they have been doing for several years. The subjects of these prints have been confined to works of art produced or owned in America. The new project is to reproduce by a process de-

finer as "worthy of the great engraver Dürer," many of the most beautiful paintings in foreign galleries. The pictures will be uniform in size and price, both of which will be moderate, and the new issue is to be known as the "Dürer Prints." They are to be arranged in series, according to subjects, as, for example, the "Madonna," the "Child" and the "Rembrandt" Portrait Series. On the back of each picture will be pasted two slips, one descriptive and suggestive of the series in general, the other presenting the memorable facts about the picture to which it is attached. A few of the prints which have been privately shown certainly have a high artistic value, which together with the low price at which they are to be sold must ensure them a wide and well-deserved circulation. Meanwhile the fall list of Copley Prints is extended to include works of Reynolds, Henner, Corot and others, owned, according to the rule of the series, in America, and never reproduced before.

Another new Boston enterprise, looking somewhat in the same direction as the Dürer Prints, and quite capable of combination with them for the use of schools is announced by Messrs. Houghton, Mifflin & Co. It is to be a series of small, inexpensive volumes known as "The Riverside Art Series." They will not be technical hand-books of art, but taking up one painter after another, will deal with him and his work in a manner entirely comprehensible by youthful readers and directly intended to foster a true love of art. The first volume of the series will be "Raphael: A Collection of Fifteen Pictures and a Portrait of the Painter, with Introduction and Interpretation." Its editor will be Miss Estelle M. Hurl. Volumes with "Rembrandt" and "Michael Angelo" for their subjects are announced as in preparation.

Whether directly or indirectly, because of the strong impression made by Mrs. Charlotte Perkins Stetson at the recent International Congress of Women in London, her book, "Women and Economics," is at present undergoing translation into Dutch, Swedish and German. The volume, moreover, is selling as well in England as in America. During the coming winter Mrs. Stetson will make an extensive lecture tour through the West.

It is a happy circumstance that Mr. John Fiske goes on from year to year filling in the gaps in what is expected to be eventually his continuous history of America. The addition which the present autumn brings to us is "The Dutch and Quaker Colonies in America." The two volumes of this work follow in sequence his "Beginnings of New England," and treat, probably with more of detail and authority than the subjects have yet received, the beginnings of New York and Pennsylvania. The scope of Mr. Fiske's intellectual activity will in the same season receive further illustration through the appearance of "A Century of Science and Other Essays." Here he deals with a variety of topics, from "The Doctrine of Evolution" to "Some Cranks and Their Crotchets." Many of the essays which make up this book have appeared in the *Atlantic Monthly*.

Among the more important announcements of the autumn are those by the Appletons of "A History of American Privateers," by Mr. E. S. Maclay, in a large illustrated volume; the fifth volume of Professor J. B. McMaster's "History of the People of the United States," and Mr. John Sartain's "Reminiscences of a Very Old Man"—a most captivating title. A book of great value from the same house is "The Principles of Taxa-

tion," by the late David A. Wells, in which the author's aim has been to formulate properly a science of equitable taxation with reference to existing conditions in the United States. Glancing down the long list, we note "The King's Mirror," a new romance by Anthony Hope; "A Voyage at Anchor," by Clark Russell, and "Dewey on the Mississippi," a story of the Admiral's early years.



A forthcoming book of special interest is Sidney Lanier's "Bob, the Story of a Mocking-Bird," with colored illustrations after drawings by A. R. Dugmore. The text has its own enduring charm, and Mr. Dugmore has had remarkable success in the pictures of the bird. These pictures have been made from carefully colored

photographs, and are in full harmony with the author's delightful narrative. Three more books announced by the Scribners which are likely to be highly popular are "Modern Daughters," by Alexander Black, a companion to "Miss America" which was published last year, and as profusely illustrated; "The Hostess of To-day," by Hilda Hull Larned, with many decorative and instructive drawings; and a charming bit of fiction by Thomas Nelson Page, called "Santa Claus's Partner," with eight illustrations in color by W. Glackens.



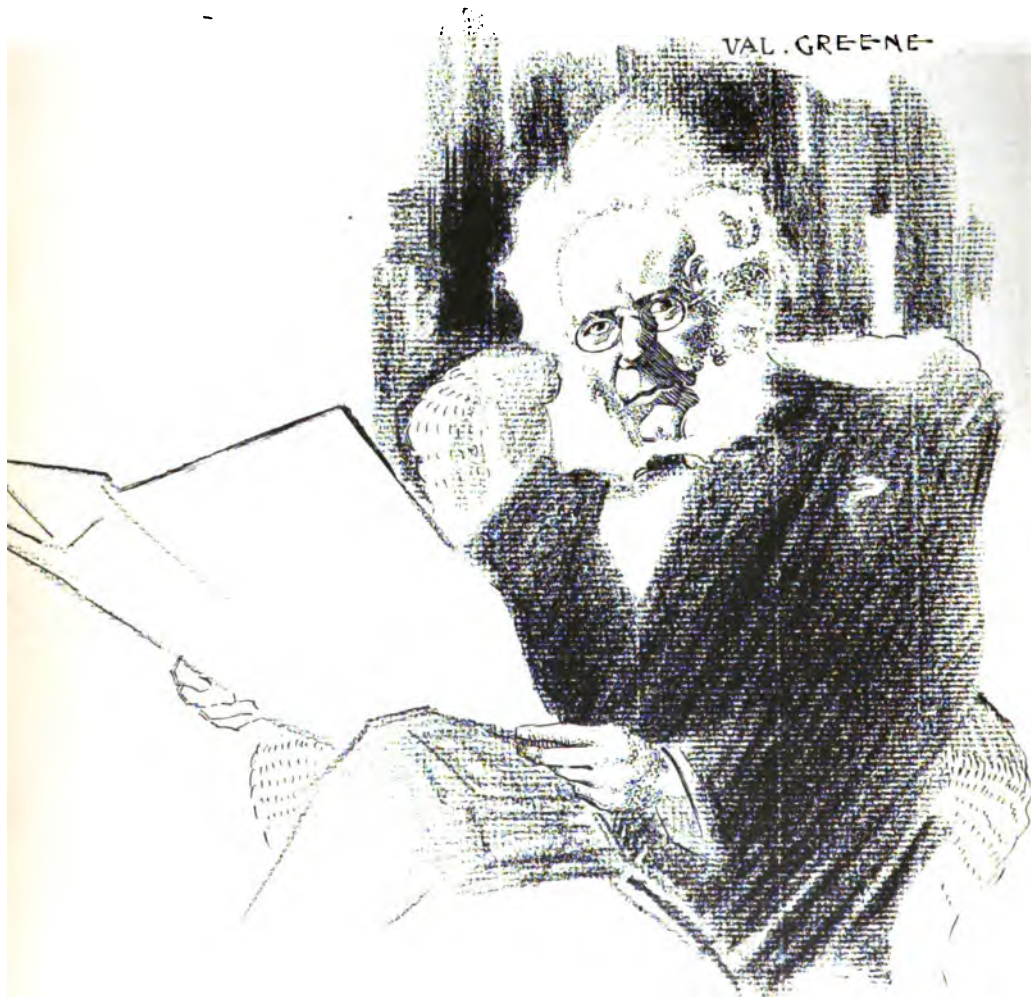
Mr. Josiah Flynt has written another book about tramps and tramping, from which we reprint an illustration. The photograph was taken in Russia in 1897.

The Rambler.



From "Tramping with Tramps."—The Century Co.

JOSIAH FLYNT AS A
RUSSIAN TRAMP



HENRIK IBSEN

[Drawn from life by Valentine Greene in the Grand Hotel, Christiania, Norway, 1899]



THE FARM WHERE IBSEN PASSED HIS BOYHOOD
[A suburb of Skien, Norway]

THE REAL HENRIK IBSEN

INDISPUTABLY the most picturesque figure in contemporary old world literature, Henrik Ibsen is at once an inveterate poseur and a misanthrope. Nor does he care if all the world, pointing its finger at him, exclaims "sour old man," so that it notices him at all. He dreads the possibility of any one passing him without recognition. He loves the gaze of the crowd as he loves his daily tipples of brandy and soda. He is on record as a reveller in pessimism for its own sake, and he is as outspoken in his dislike of strangers as he is anxious that they should gape at him and comment on his personal appearance. Ibsen, great genius and sociological scholar that he is, has acquired, in his later years, the small vices of a vain child; he is an intellectual peacock.

To visit Christiania and not see Doctor Henrik Ibsen would be like touring Egypt

and missing a sight of the Sphinx and pyramids. He is the most interesting personage in the Norwegian capital—and Ibsen before any one is conscious of that fact. Down the Karl Johann's Gade to the Grand Hotel he walks every day, rain or shine; when the weather is particularly inviting he pays two daily visits to the hotel. On such days he appears punctually at one in the afternoon and again at eight in the evening. Ibsen is above all things a methodical man. His life is ruled by the clock. He has his own table in the gallery overlooking the garden and the minute he arrives a mute but well-trained waiter places before the shaggy philosopher a bottle of brandy and another of soda. This is the author's favorite stimulant and two glasses of the liquor his limit at a sitting. With the care of a druggist compounding a prescription he measures and mixes his

drink, which he sips, a swallow at a time, with such perfect regularity, that one can tell off by his action the lapse of each five minutes with no recourse to a time-piece. These daily libations seem to be the one consolation that life affords to Henrik Ibsen, whose ingrained melancholy impresses itself on all who get near enough to him to converse informally.

Recently it was borne in upon this observing old man that those who haunted the public café of the Grand Hotel were, in the main, his own fellow-countrymen, and that if he was to be seen by traveling Englishmen, Americans, Frenchmen, Germans and Italians, it would be necessary to take up his post in the hotel proper. Accordingly, he chose for himself a table in a conspicuous part of the gallery, which overlooks the big garden, where all foreigners take their dinners, and thus it was possible to be "the observed of all observers," with no fear of being approached or inveigled into conversation.

Having taken his seat, the dean of modern Norse literature arranges his newspapers, his hat, his spectacles, with all the fussiness of a stage spinster. Six pairs of eye-glasses are laid out in a row on the table. For every paragraph he reads he places a fresh pair of glasses on his nose, always pausing to polish them and hold them to the light. As he reads his newspaper, apparently absorbed in its contents, a close observer will detect the old man's eyes roving from the printed page in the direction of the people who are looking his way. He is a sly old rascal, this Ibsen. If ladies are among those who are watching him, the ruddy face is at once lit up with the radiance of self-satisfaction. It is an ill day for Ibsen



IBSEN'S BIRTHPLACE IN SKIEN, NORWAY

[The house in which Ibsen was born is at the right, nearest the church]

and the Grand Hotel when foreigners are few in the garden. But Ibsen is rarely without an audience, and the more this audience stares and flutters the more luminous becomes the old man's countenance. All this seems incredible; it is the fact, and in the fact you have the real Ibsen. Few great men are admirable off their pedestals; Ibsen is less so, perhaps, than any of his contemporaries.

Dr. Ibsen's life has been unhappy since earliest childhood, and although success has come to him abundantly in his later days, it has come too late. He no longer has the capacity for enjoying the fame and wealth that are his. He must needs fall back upon himself for the greatest gratification of his personal desires. His whims and fads circle wholly around himself, and



IBSEN AT THE AGE OF FORTY

[Drawn by Valentine Greene from a picture in the possession of Dr. Sigurd Ibsen]

the circle is a narrow one. As a lad in the unattractive town of Skien—his native place—Ibsen's life was sunless and poverty-pinched. Till he was past middle age he gained neither countenance nor encouragement in his own land; indeed, he was deemed a man of no ability at all. His work was derided, and over each new day hung the pall of bitterest adversity. His domestic life has not been a happy one, and he is unaccountably estranged from his only son—Dr. Sigurd Ibsen—whom he once adored. He is to-day, as Norwegian wealth is estimated, a very rich man. He is worth probably \$200,000. That is a princely fortune in Norway. Ibsen does not know what to do with all this money, so he hoards it; hoards it with the jealous care of a miser, and trusts no one even in

the most trifling financial transactions.

In the face of his cloudy past it is not, therefore, surprising that Henrik Ibsen is misanthropic and shrouded in his own conceit. With so little that is genuinely joyous in his life, there is nothing left but the creature comforts and the superficial adulation of a few sight-seeing foreigners. Fame—even in literature—is surely not founded on the hasty scrutiny of one's person by a handful of Cook's tourists; but this sort of thing brings complacency to the mind of Henrik Ibsen.

Knowing that the moment he leaves his house in Christiania he will become the centre of interest along the streets, he is always careful to dress for the occasion. It would add another wrinkle to his brow to discover a button missing from his coat or a blur on the beaver of his tall silk hat. He is the Brummel of Norse letters. His clothes are made of broadcloth of

fine texture; his tailor is the best in Christiania. He always wears a "tile" of metallic smoothness. His boots are of patent leather. Toilet articles he carries about with him always and everywhere, and frequently he brings them into requisition in the most public places. While on exhibition in the hotel garden in full view of a cosmopolitan throng it is no uncommon act for him to take from his pocket a comb or brush and caressingly stroke his famous white whiskers, or lift to a greater height his equally famous white pompadour locks, standing straight up in the air like a miniature Mount Blanc. He has a trick of brushing his hat with the sleeve of his coat. Now and then he pauses, looking long and earnestly into the opening of his headpiece. He presents at such

times the picture of a leonine sage of the Sagas deep in the maze of some vast problem of the cosmos. It is all a mistake; it is Ibsen critically viewing Ibsen. There is a mirror fastened in the bottom of his hat, and he is looking after the twist of his cravat.

But when Ibsen, the author, has formulated the scheme for a new drama, and determines to weld and mould it into form, then occurs his metamorphosis from fop to workman—a workman oblivious to the whole wide world, its peoples and its passions. The butterfly goes back to the chrysalis; the feasting crowds at the Grand Hotel can no longer feast their eyes on Henrik Ibsen, nor watch him stroke his whiskers and sip brandy and soda at five minute intervals. The vulgar, vain, foolish old man has become a venerable giant forging a masterpiece in absolute solitude. Suddenly he has shut himself up to write. He will see no one. No cloistered monk more isolated from the moving world than Henrik Ibsen when the fever of composition is upon him. He eats, sleeps, lives alone. He will permit no one to speak to him.

Asked why he followed the life of a hermit while he was working upon a new production, Ibsen replied with characteristic terseness: "I am living with my characters. They have form and life. They talk with me; they dine with me. They are near me all the time. I write

down their conversation, their thoughts. My work comes along very fast. I never have to erase a line. I have thought out the plot in my mind; I know the play from the first scene to the last, even the dialogue, and it is only necessary for me to write it out as quickly as possible. During this time I am not Henrik Ibsen. I do not live in Norway nor in the world. My existence is apart from life, in a sphere of my own creation peopled by beings of my own creation."

Thus lives the real Henrik Ibsen, a two-sided man of letters, one all frills and foppery, vain, supercilious, childish; the other the thinker, the worker, a genius. The question was put to Ibsen whether he favored a certain social institution common to Germany and France and about to be adopted by the Norwegians. "I favor it?" he cried, "I? I am in favor of nothing, I have no remedies to suggest. My plays are not doctrinary. I simply describe life as it is in Norway—the most unmoral country of Europe." He is forever decrying his native land and that is one reason why Norwegians are not so very enthusiastic about his work of late—that and his rampant pessimism. He is as inexplicable to his own countrymen as to all others. He is an enigma personally, a churl socially, and—if we overlook Bjornson—the foremost writer of his race.

Perriton Maxwell.

HESPERUS

Now night is come. Aloft the western sky
The evening star in regal splendor shines.
Deep in the bosom of the quiet sea,
Fitful, uncertain, roaming here and there,
Most like the phantom of an unsphered star,
Her image bears her ghost-like company.

And when the night-wind springs from out the west,
Moving along its rippling path apace,
Yonder deep-floating star is quickly caught,
And shivered to a thousand glittering gems
To strew the unknown caverns of the sea.

John R. Corbin, '92.

—From "Harvard Lyrics." By permission of Messrs. Brown & Co.

BARTHOLOMEW FAIR

"Variety of fancies where you may find
A faire of wares and all to please the mind."

THE "metes and bounds" of a magazine article are apparently as immutably fixed as the laws of the Medes and Persians. "So far shalt thou go and no further" is the imperious edict promulgated by a potentate who shrouds himself

in the mystery of an editorial sanctum, and whose will is law supreme in his domain. To dwarf to these pigmy dimensions the sum and substance of a narrative of five hundred pages—which is the number devoted by Henry Morley to the *Annals of Bartholomew Fair*—would re-



KITTY CLIVE

[Miss Rastor in the character of Isabella]

quire the exercise of more wit and ingenuity than the writer can command. Thus forewarned the kind and courteous reader will not expect to find in the following lines more than a mere outline sketch of the great London festival which, save when death-dealing pestilence closed its gates, was observed annually for a period of seven hundred years.

All fairs of ancient times had their origin in the gatherings of pilgrims around consecrated places within or about the walls of abbeys and cathedrals upon the feast days of their titular saints. It was necessary to provide food and shelter for the vast concourse of people who flocked for healing to these miraculous shrines, and tents were pitched and booths erected for the accommodation of the way-worn, hungering and thirsty bands of pilgrims who came from far and near. To increase its attractions and render the festival a profit-

able venture, a variety of shows and amusements were introduced, the character of which changed with the fashions and tastes of the times. The forged miracles which at first attracted crowds of superstitious worshipers, gave place to "imitative jugglers and mystery players." These in turn were succeeded by wild beast shows, bear-baitings, and exhibitions of human and animal monstrosities. Still later, theatrical performances were added, and with their discordant bands and ear-splitting gongs, contributed mightily to the general din and confusion. Commerce followed in the wake of the motley crowd of saints and sinners, aristocrats, and plebeians who thronged the gates of the Fair, "eating, drinking and rejoicing," and it became a busy market-place where trade, "loosened and defended from taxation by the Sovereign," throve apace, and a Cloth, a Cattle, a Pig and Pork, a Toy, and other Fairs too numerous to mention, elbowed and jostled the Plays: Punchinellos, Puppet Shows, Sarabands, Drinking and Gambling Booths that were

"By authority allowed
To please the giddy, gaping crowd."

But a further enumeration of the Fair's diversified attractions is unnecessary. The Dime Museum of the present day is, we venture to assume, no more nor less than a miniature Bartholomew Fair in a modified form, and in Barnum's peripatetic "Greatest Show on Earth" we have a "survival of the fittest" of its characteristic features.

"Bartholomew" was one of the three great Fairs of the City of London, the other two being Stourbridge, and Our Lady (or Southwark) Fair, immortalized



BARTHOLOMEW

This Fair was granted by Henry the 1st, to one Rahere, a witty and pleasant gentleman of his Court, in aid and for the support of an Hospital, Priory, and Church, dedicated to St. Bartholomew, which he built in repentance of his former profligacy and folly. The succeeding Priors claimed, by certain Charters, to have a Fair every year, during three days, viz., on the Eve, the Day, and on the Morrow of St. Bartholomew. At this period the Clothiers of England, and Drapers of London, kept their Booths and Standings there, and a Court of Piepoudre was held daily for the Settlement of all Debts and Contracts. About the year 1721, when the present interesting View of this popular Fair was

Published as the Act directs by J. F.

[From a print in the collection



FAIR, 1721

taken, the Drama was considered of some importance, and a series of minor although regular Pieces were acted in its various Booths. At Lee and Harper's the Siege of Berthulia is performing, in which is introduced the Tragedy of Holifernes. Persons of Rank were also its occasional visitors, and the figure on the right is supposed to be that of Sir Robert Walpole, then Prime Minister. Fawkes, the famous conjurer, forms a conspicuous feature, and is the only portrait of him known to exist. The remaining amusements are not unlike those of our day, except in the articles of Hollands and Gin, with which the lower orders were then accustomed to indulge unfettered by license or excise.

Setchel, 23, King-Street, Covent-Garden.

of Mr. William Loring Andrews]

by the pencil of Hogarth. It grew up about the Norman Priory of St. Bartholomew under a grant from Henry I. to a monk named Raynor, a "witty and pleasant gentleman" who had been the King's favorite court jester. The Fair adjoined Smithfield, noted for its quintain* matches, "sword and buckler" fights, and as a "place of blood" where the "bigot" fires were first lighted in 1555 for the martyrdom of John Rogers, with whose pathetic story every New England child for generations was made familiar by the pictures in his world-renowned "Primer." Of the two hundred and seventy-seven per-

sons burnt for "errysee" during the terrible persecution of the Protestants in the reign of Mary, most of them suffered in the fires of Smithfield. The last person brought there to the stake was Bartholomew Leggett in the reign of James I.

An old woodcut in the first edition of that blood-curdling book, Fox's *Martyrology*, presents a view of the Priory of St. Bartholomew, and also exhibits a scene of the burning of three persons on the open ground adjoining. It represents the martyrdom of the young and accomplished Annie Askew—(the last woman burned for religious opinions in England) and two other fellow sufferers, and as this event occurred in the autumn, the ground, says Morley, must have been still black with the ashes of the Christian heroine, over which the dogs danced the "Morice" and the devil jested in the miracle play not many days later at Bartholomew Fair.

The opening of the Fair was annually proclaimed by the Lord Mayor, who journeyed thither in great state in his gorgeous gilt and painted coach, drawn by six sleek and prancing steeds, and preceded by the city officers and trumpeters. The high carnival of feasting, fun, frivolity and drunken revelry lasted three days and was the resort of all classes of the London populace; the high and the low, the rich and the poor patronized the Fair. Mr. Samuel Pepys, who missed little in the way of merry-making, however boisterous or unbridled in character, that the profligacy of the times in which he lived afforded, notes in his diary that on August 30, 1667, he visited the Fair—magnificently attired, no doubt,



COLLEY CIBBER

[From a print in the possession of Mr. William Andrews]

* A tilting game.



SOUTHWARK FAIR.

Engraved by J. Goussier, after a drawing by W. J. Taylor.

SOUTHWARK FAIR

[From a print in the possession of Mr. William L. Andrews]

in his "suit with great skirts," to walk up and down, and there among other things he finds my lady Castlemaine at a puppet play, "Patient Grizell," and the street full of people expecting her coming out. On another occasion he testifies to having witnessed the best rope-dancing he ever saw in his life. The tight-rope performer whose antics so delighted the pleasure-loving Pepys was one Jacob Hall, whose name, fame and graven effigy have descended to the present day.

On August 29, 1669, "dapper and debonair" little Mr. Pepys repeated his visit to "Bartholomew Fayre," which he was glad to see again after two years missing it by reason of the "plague." This fearsome pestilence first necessitated a suspension of the Fair in 1593. Again in the years

1625 and 1630, and in 1665 (the year of the Great Plague so graphically described by De Foe) the grim visitant interfered with its celebration.

For a later glimpse of this time-honored festival than the one afforded by the pages of the famous diarist we may turn to Durfey's "Pills to Purge Melancholy," where we find a sketch in lame and halting doggerel rhyme of "Bartlemy." Fair as it appeared in the early part of the eighteenth century:

"In fifty-five may I never thrive
If I tell you more than is true.
To London she came, hearing of the same
Of a Fair, they call Bartholomew.
In houses of boards, men walk upon cords
As easy as squirrels crack filberds,
But the cut-purses they do bite and rob away,
But those we suppose to be ill birds.

For a penny you may zee, a fine puppet play
 And for twopence a rare piece of art ;
 And a penny a can, I dare say a man
 May put six of 'em into a quart.

Their zights are so rich, is able to bewitch
 The heart of a very fine man-a ;
 Here's patient Grisel, and fair Rosamond there,
 And the History of Susanna.

At Pye Corner end, mark well my good friend,
 'Tis a very fine dirty place ;
 Where there's more arrows and bows the Lord
 above knows
 Than was handled at Chevy Chase.

Then at Smithfield Bars, betwixt the ground
 and the Stars,
 There's a place they call Shoemaker's Roe.
 Where that you may buy shoes every day
 Or go barefoot all the year I tro !"

Sir Robert Walpole is reputed to have been a frequent visitor to the Fair, and the pompous individual who, in the fan picture which we reproduce, emerges from Pye Corner, where he has been feasting on "piping hot" roast pig, is supposed to represent that nobleman, who held the high office of prime minister of England at the time when the colored original of the fan was issued. This pictorial fan was sold at the Fair and represents it as

it appeared in 1721, when, as the inscription upon our copy informs us, the drama was one of its principal features. The great novelist, Henry Fielding, and John Hippisley, the would-be rival of Garrick, were joint proprietors of one of the four great theatrical booths which flourished in 1733. Two other prime favorites of this period were the noted comedians, Bullock and Lee.

"There's Fielding and Oates,
 There's Hippisley and Hall,
 There's Bullock and Lee
 And the Devil and all."

Theophilus, son of Colley Cibber, trod the mimic stage in Bartholomew Fair, as did also the "witty and versatile" Kitty Clive. Tom Doggett, the Irish comic actor, who "wore a farce in his face," was likewise one of its celebrities. Edmund Kean is said to have played at Bartholomew Fair when a boy. Garrick appeared there only as a visitor. "He offers his money at the entrance to a Theatrical Booth, and it is thought a jest worth commemorating that he is told by the check taker that 'We never takes money of one another.'"

William Loring Andrews.

[Concluded next month.]

THE MODEL HERO OF FICTION

ONE can never count on the preference of the feminine mind. Take the present century, to go no further back in female history. About 1835 there was created, in a book called "Children of the Abbey," by one Maria Regina Roche, a character known as Lord Mortimer. The influence of this lord on the youth of the nineteenth century cannot be overestimated. The young women, in the perfectly lovely language of the day, adored him. The young men conducted them-

selves accordingly. They practiced, with devotion, a lackadaisical, dare-devil air. They learned to catch a fainting form, and administer sal volatile with neatness and despatch. Serenades and midnight soliloquies became a customary part of their amorial equipment. Tears coursed down their cheeks on occasion.

Then behold—when they had become past-masters in Lord Mortimerizing, there arose, in an obscure corner of England, among the moors of Haworth, a quiet lit-

the school teacher who refused to recognize the reigning lord. She seized her infinitesimal pen and, with a stroke here, and a touch there, created a Man. Edward Rochester, Edward Fairfax Rochester, strode across the stage of English fiction. Lord Mortimer dwindled into a dust heap. Rochester the Implacable ruled. Maidens knelt to place their pretty necks beneath his iron heel. He breathed smoke and flame, and twisted iron pokers for amusement. He was as ugly as Sin, as strong as Hercules and as fascinating as the Devil. As a model, he had difficulties. Not all men were fitted by nature to play the part, and few could hope for a timely conflagration to complete the disfigurement. The young men of the day did their best, however, each according to his several ability. They trained themselves on the field and in the gymnasium. They submitted their countenances to the amenities of foot-ball, and learned to swear with a blank d——n, according to pattern.

Alas, these labored precautions! There comes a youth, Van Bibber by name, who overturns the whole system by one careless, elegant wave of his left hand. He orders omelettes and valets with an ease born of habit. He is Lord Chumley without his garret and Saint Augustine without his halo. Groups of admiring maidens cluster about him, a foil for his charms—tin-foil or gold as the case may be—but he passes unscathed through them all. He is best man for every man of his acquaintance and knight errant for every maiden. He never marries, because that would be the end of him. He was born to shine alone, like some dim star so near and yet so far.

The young men of the present day have

regarded him, be it known, somewhat askance. They have declared that, in his own elegant language, Van Bibber is something of a cad; and that a Bowery tough is not laid low by mere superior skill—not even when joined to a superior air.

They have perceived, moreover, that the Galahadan youth has a close competitor among the married men of the day, in a gentleman called Aldous Raeburn. If they should fail, of themselves, to be impressed by the charm of this English gentleman, they will not be left long in doubt as to its power. The young woman of the day, arrayed in irreproachable shirt-waist, with white cuffs and collars the same pattern as the young man's own, and furnished by his own haberdasher, looks at him with blue star eyes, across the evening light, and declares that she finds Aldous Raeburn, the hero of Marcella, "perfectly lovely."

The case is not to be solved by a simple change of front. The young man could, doubtless, after a trial or two, model himself on the irreproachable Aldous. He could go slumming in the young woman's train and raise prize poultry. He might even, by ingenuity, achieve a peerdom, possible only to Providence and the Queen. But what surety has he that just as he has achieved the impossible, has become the priggish of prigs and ruined his vocabulary, the young woman will not calmly face about and announce, "For a man, give me Theodore Roosevelt!" Even if it should not enter her pretty head to do it, there is bound to be somewhere, a woman, with a head pretty or otherwise, and a pen, waiting to write him down a hero, and thus to revolutionize once more the art of fiction.

Jennette Barbour Perry.



THE ROUND TOWER OF CLONMACNOIS

FOR IRISH SCHOLARS AND OTHERS

PLEASANT was the morning when old McDermott, the boatman of Lough Ree, handed me the yoke lines for our ten mile sail adown the Shannon from Athlone to Clonmacnois. I was altogether silent with the joy of my first visit to the consecrated ground of Ireland's great glory as the school of the ancient world. I know not what commonplace I uttered when "Mac" tried to coax me into a chat with—

"Sure, if you went to the lake itself you'd like it better. There's little to see below but a pile of gray ould stones."

But in my mind were the words of the bard of long ago:

"In a quiet watered land, a land of roses,
Stands Saint Ciaran's city fair

And the warriors of Erin in their famous generations
Slumber there."

A LITERARY HISTORY OF IRELAND FROM EARLIEST TIMES
TO THE PRESENT DAY. By Douglas Hyde, LL.D., M.R.I.A.
Charles Scribner's Sons, 8vo, \$4.00.

Ah, leal old clansman! even when we sat in the morning shadow of Temple Conor and you warmed to me because I had come a pilgrimage from the world-away Oregon, with the singing of the mother-murmured Gaelic story in my heart, you knew little of the wild tumult of memories that swept about me. It was little I felt of the lichen-mantled quiet of ruined shrine and castle, for the hosts of Ireland's scholars, who for age upon age from Ciaran's founding in Christ's year, 544, went out to the teaching and christening of Goth, Burgundian and war-wearied Roman from that city of books and those of its like in Erin, were talking to the soul of me. The messengers of Charlemagne were marching up the meadow with the regal gifts of Alcuin to his alma mater. The bend of the gleaming Shannon was filled with sails not dry of the salt sea bringing home the men who had gone to measure the

pyramids or copy the records of the past in the libraries of Byzantium or Alexandria. Nobles of England, of France and of Spain were working under a hundred rose-shaded porches at the kingly tasks of book-building.

All the happiness of that day of sweetly remembered story and study comes back to me as I turn the pages of Dr. Douglas Hyde's able and affectionate history of the scholars of Ireland, and find that he justly gives to Clonmacnois the title of Ireland's greatest university. Standing in the centre of the island, upon her finest river, and protected by the nobles of all her provinces, Clonmacnois for well nigh six centuries gathered from Ireland and all Europe the best of bookmen even to the number of ten thousand at a time.

It is a happy and deserving deed that puts Ireland in a high place among the nations selected to give names to the books of "The Library of Literary History." Dr. Douglas Hyde has made a book full worthy of the great dignity and value of his subject, "A Literary History of Ire-

land," the second volume of this series of which the first is "A Literary History of India," by R. W. Frazer, LL.D., and the third and fourth will be "A Literary History of the Jews," by Israel Abrahams, and "A Literary History of the United States," by Professor Barrett Wendell.

Wishing his book to be an earnest and convincing tribute to the honor and worth of Irish Gaelic speech Dr. Hyde has excluded from it the consideration of Irish authorship in English letters. This simple distinction emphasizes a fact of great ethical value. Zeuss in Germany and Jubainville in France proved many years ago that the student of poetry and fine expression would have to make his thoughts familiar with the writings of the Irish Gael. The importunities of English and Irish scholars resulted more than forty years ago in the reproduction of many Irish manuscript books. This is England's best work of retributive justice. She has kept Ireland so busy at the work of fighting there was never a chance to put up a printing-press for her



ST. CIARAN'S CROSS AND THE RUINS OF TEMPLE DIARMID, CLONMACNOIS

literature. The Brehon Code or "Shencus Mor," compiled by Saint Patrick and claimed by Sir Henry Maine in his "Early History of Institutions" as the true foundation of English Common Law, "The Annals of the Four Masters," the amazingly beautiful "Book of Kells," "The Chronicon Scotorum," and many other Irish books are now, by the care of the English Historical MSS. Commission, at the call of the reader in any public library.

Irish is not a dead language. In the west of Ireland there are many communities in which no other speech than Gaelic has ever been used and many are the students who travel thither to acquire conversational ease in speaking the language. Irish Gaelic preserves the faultless integrity of a speech older and sweeter than any language of Europe. It is of close kin to Sanskrit and Hebrew. It is the mother of the Latin and the foster mother of the Germanic tongues and in Scotland, Wales, Man and Brittany kinds of Gaelic more

or less subjected to change have survived. As the common speech of Western Europe and the British Isles when Cæsar went into Gaul it has given great aid and comfort to our every-day English. Eugene Aram, it is claimed, listed ten thousand English words of Gaelic origin. The Irish bard is proudly and alone responsible for rhyme. The now vaunted short story was the familiar of every Irish hearthstone from the earliest daylight of history, and many items of the *shenachie's* stock appear again in the tales of Saxon Glee-men and Provençal troubadours.

Dr. Hyde, with the piety of a loving scholar, gives us not only the particulars of the great cycles of Irish poetry and story from the Druidic and the fabulous through the Patrician and apostolic to the heroic lays and sagas of Cuchullan, Queen Meave and Ossian and his companions, but he carries through his literary work a most interesting history of race origin, influence and characteristics.

John Malone.

PROEM

O ANTIQUE fables! beautiful and bright
And joyous with the joyous youth of yore;
O antique fables! for a little light
Of that which shineth in you evermore,
To cleanse the dimness from our weary eyes,
And bathe our old world with a new surprise
Of golden dawn entrancing sea and shore.

We stagger under the enormous weight
Of all the heavy ages piled on us,
With all their grievous wrongs inveterate,
And all their disenchantments dolorous,
And all the monstrous tasks they have bequeathed;
And we are stifled with the airs they breathed;
And read in theirs our dooms calamitous.

Our world is all stript naked of their dreams;
No deities in sky or sun or moon,
No nymphs in woods and hills and seas and
streams;
Mere earth and water, air and fire, their boon;
No God in all our universe we trace,
No heaven in the infinitude of space,
No life beyond death—coming not too soon.

And if there be this Promised Land indeed,
Our children's children's heritage,
Oh, what a prodigal waste of precious seed,
Of myriad, myriad lives from age to age,
Of woes and agonies and blank despairs,
Through countless cycles, that some fortunate
heirs

May enter, and conclude the pilgrimage!

But if it prove a mirage after all,
Our last illusion leaves us wholly bare,
To bruise against Fate's adamant wall,
Consumed or frozen in the pitiless air;
In all our world, beneath, around, above,
One only refuge, solace, triumph—Love,
Sole star of light in infinite black despair.

O antique fables! beautiful and bright,
And joyous with the joyous youth of yore;
O antique fables! for a little light
Of that which shineth in you evermore,
To cleanse the dimness from our weary eyes,
And bathe our old world with a new surprise
Of golden dawn entrancing sea and shore.

—From "The City of Dreadful Night and Other Poems," by James Thompson. By permission of Messrs. A. C. McClurg & Co.

THE LITERARY NEWS IN ENGLAND

THE craze for "literature in the lump" has apparently only been whetted by the various attempts to satisfy it. Messrs. Harmsworth distributed Sir John Lubbock's list of the 100 best books in this way; the *Daily Telegraph*, which seems peculiarly afraid of the competition of the Harmsworth half-penny paper, the *Daily Mail*, became less serious and selected the 100 best novels. But if we must have libraries in sets, the most sensible plan is that adopted by Messrs. George Bell & Sons, who are offering at reduced prices 50 or 100 volumes from Bohn's famous libraries, which they have published for years. From the 800 volumes to choose from the purchaser may select his own books, together with a copy of Webster's Dictionary. It is calculated that under this arrangement twelve guineas will buy books to the value of £21 12s. 6d., the payment being by monthly instalments. It is simply incredible that any one person could hope or wish to read all the books in Sir John Lubbock's portentous list; but by the selective process initiated by Messrs. Bell one may establish a very good library on one's own line of study.

By the end of the year the booksellers will be selling their wares at net prices. So far as fiction is concerned, another factor in the case which is expected to rank is the sixpenny novel, which has been poured on the market by the ton. The six-shilling novel seems bound to suffer in consequence, and some people think that the sale of second-hand fiction will be seriously impaired. As it is, we have not sufficient data to go upon in discussing the effect of the sixpenny book, which has been voraciously devoured.

It is a curious thing that journalists of experience do not publish their experi-

ences as frequently as they might. Compared with the lives of actors, an editor's career is infinitely more interesting, in that he has seen a great deal behind the scenes; at the same time, and in the interests of good feeling, he has frequently played the game of suppression. This, of course, becomes unnecessary with the lapse of time, and hence the peculiar interest of his recollections. One of the best samples of biography of recent years was the life of Macdonnell of the *Times*, which Dr. Robertson Nicoll wrote many years ago. Dr. Nicoll, I dare say, is better qualified to write about the inner life of modern journalism than anybody else. Sir Edward Russell, the editor of the *Liverpool Daily Post*, is going to write his autobiography in a book entitled "That Reminds Me," which Mr. Fisher Unwin will publish in the autumn. Sir Edward is better known to the Londoner than any other provincial journalist. He has been largely interested in the playhouse, and, curiously enough, it is his summaries of plays that Sir Henry Irving has most frequently printed on the Lyceum programmes. One of his sons is an actor, and adapted a German play, which has been a great success as a curtain-raiser, under the title of "A Fair Equestrienne." Sir Edward's popularity in London may be due to the fact that he is a Londoner by birth, although he has spent nearly forty years in Liverpool. He is sixty-five years of age, and was knighted in 1893 in connection with the Institute of Journalists, a corporation which has made a futile effort to add dignity to the profession of journalism by a series of statutes.

The Marquis of Dufferin has just placed a tombstone over the grave of his great-grandmother, the beautiful Miss Linley,

who married Richard Brinsley Sheridan under such romantic circumstances. The Marquis, who is now seventy-three years old, inherits the literary instincts of the Sheridans in a high degree. Everybody knows his mother's beautiful Irish ballads and the poetry of his aunt, Mrs. Norton. It is just forty years since he himself began to write, for he described a yacht cruise to Iceland and Spitzbergen in his "Letters from High Latitudes," in 1859. His son, Basil, is a clever caricaturist, and now his cousin, the young Marquis of Graham (the heir of the Duke of Montrose), is writing a book on that serious problem, the increasing difficulty experienced in manning our mercantile marine with Englishmen. Lord Graham, who attained his majority on May Day, has had the pluck almost unique (for a youth in position) to go to sea, and he has just returned from a voyage to Australia as junior mate on board the "Hesperus." Lord Graham's maternal grandmother was a niece of Lady Dufferin and Mrs. Norton. But he has also the touch of letters on the paternal side, for it was his famous ancestor and namesake, James Graham, the first Marquis of Montrose, who wrote the delightful lyric, beginning:

"My dear and only love, I pray,
This little world of thee
Be governed by no other sway
But purest monarchie."

Another young "sprig of the nobility" with a strong sense of literature here is Lord Archibald Douglas, who got into such trouble in connection with the Wilde case. He has just issued (anonymously through Mr. Grant Richards) a volume of verse called "The City of the Soul," and I understand it was he who wrote a recent set of nonsense verses for Mr. Edward Arnold over the pseudonym of "Belgian Hare."

The Irish school is indefatigable. Few men have done more for the "Celtic cir-

cle" than Father Matthew Russell, whose "Idyls of Killowen," described as "Soggarth's Secular Verses," has just been issued by Mr. James Bowden, and dedicated to the author's brother, our Lord Chief Justice. Father Russell is to reprint his serious verse under the title of "Vespers and Compline" at a later period. He is the ideal priest, and has done everything in his power to further the fancies of the literary members of his flock, whose work he has printed in his magazine. On one occasion at least he even paid for the publishing of a volume of verse by one of the young Celtic poets of his acquaintance.

Mr. Coulson Kernahan has rejoined Messrs. Ward, Lock & Co. as their literary adviser, a position which he occupied before he joined Mr. James Bowden in the same capacity. Mr. Kernahan has written a new novel called "Scoundrels & Co., Ltd.," which will first appear serially. His wife, who was the widow of Dr. G. T. Bettany, a well-known writer on popular science, is also piling up the list of novels from her pen. Another change is Mr. C. L. Graves's resignation of the editorship of the *Cornhill Magazine*. Mr. Graves, who is best known as the author of the "Hawarden Horace," is the brother of Mr. Alfred Percival Graves, the author of "Father O'Flynn." Their father, the Protestant Bishop of Limerick, died only recently. Miss Clo Graves, the novelist and playwright, belongs to the same family, which has produced many famous soldiers.

"Aurora Borealis Academica" is the curious title of a most interesting volume of appreciations connected with the *personnel* of Aberdeen University during the years 1860-1889, which has just been turned out in the most beautiful fashion in the Granite City. I mention it here, because the impulse which made it possible is distinctly borrowed from your own universities—notably Harvard. The elaborate lists of graduates which your uni-

versities publish have practically no parallel here, except in one or two universities which have caught the spirit of history-making set so industriously by your academic authorities. The most remarkable feature of this new book—which many Aberdeen alumni will be glad to know of—is the dominance of Dr. Alexander Bain, the veteran psychologist, who held the chair of English and Logic at Aberdeen for twenty years—1860–80. The friend of Mill and Grote, he still lives, a hale and hearty octogenarian.

Apropos of the purchase of the children's books issued by the house of Newbery, between 1740 and 1800, which Mr. D. C. Heath has presented to Boston, I may note that Mr. Andrew Tuer, of the Leadenhall Press, has a fine collection of toy books, and is a great authority on the subject. His "History of the Horn Book" was one of the most elaborate essays in this prolific but transitory department of literature. Mr. Carew Hazlitt has recently been contributing an exhaustive bibliography of early English school books to

the pages of the *Antiquary*. These rarities invariably fetch big prices in second-hand book catalogues, and Mr. Heath's important purchase is sure to enhance the prices. Nothing pays a publisher like school books.

The performance of Hamlet has got a great fillip by Sarah Bernhardt's production; not that we cared for the French version, but rather that we objected to the entire freakishness of that enterprise. Mr. F. R. Benson, a well-known provincial actor, and Mr. Martin Harvey, who has made a great hit with the dramatized version of "A Tale of Two Cities," propose playing Hamlet in London within the next few months; while Mr. William Poel, who directs the Elizabethan Society, is to present the play according to the text of the First Quarto, 1603. A more curious theatrical enterprise, however, is the proposed "Play-writers' Theatre," which means to stage plays that the regular managers have rejected. That is a form of "entertainment" that can scarcely be exhilarating.

J. M. Bulloch.

THE FLYING MIST

I WATCH afar the moving Mystery,
The wool-shod, formless terror of the sea—
The Mystery whose lightest touch can change
The world God made to phantasy, death-strange.
Under its spell all things grow old and gray
As they will be beyond the Judgment Day.
All voices, at the lifting of some hand,
Seem calling to us from another land.
Is it the still Power of the Sepulcher
That makes all things the wraiths of things that
were ?

It touches, one by one, the wayside posts,
And they are gone, a line of hurrying ghosts.
It creeps upon the towns with stealthy feet,
And men are phantoms on a phantom street.
It strikes the towers and they are shafts of air,
Above the spectres passing in the square.
The city turns to ashes, spire by spire.
The mountains perish with their peaks afire.
The fading city and the falling sky
Are swallowed in one doom without a cry.

It tracks the traveler fleeing with the gale,
Fleeing toward home and friends without avail;
It springs upon him and he is a ghost,
A blurred shape moving on a soundless coast.
God! it pursues my love along the stream.
Swirls round her and she is forever dream.
What Hate has touched the universe with eld.
And left me only in a world dispelled!

—From "The Man with the Hoe," and Other Poems," by Charles Edwin Markham. By permission of the Doubleday & McClure Co.

NOTES OF RARE BOOKS

IT is not often that a really important book is offered for sale at any auction room in London other than Sotheby's, but the other day, at Christie, Manson & Wood's, the exception proved the rule. As all the world knows, Christie's (as it is familiarly known) is noted particularly for its great picture and art sales. However, occasionally they sell furniture, bric-à-brac and books. On July 2nd, at an otherwise unimportant sale, a copy of the First Folio Shakespeare realized the record-breaking sum of £1,700, a surprise to everybody, including the owner himself. A brief description of this copy and its pedigree may not be out of place, as the highest paid for a copy at any previous record was only £1,200.

It measured 12¾ by 8¾. It was unusually perfect, having only a portion of the outer margin of the title lacking and small fragments of four of the pages of text torn off. Fortunately, it was bound in the century that saw its birth, and is a fine example of contemporary work. As we pointed out in *THE BOOK BUYER* for June, the published price was probably one guinea; thus this book has increased in value 1,700 fold. It is impossible to guess what the Coningsby-Sibthorpe copy, with its 13½ by 8¾ inches, would bring, but doubtless \$12,000 would have to be paid to acquire it. Where will it end?

Mr. J. Pierpont Morgan is such a conspicuous figure in the financial world, and is such a busy man of affairs, that one would hardly pick him out as a bibliomaniac. As a matter of fact, however, he is a great lover of fine books, and is something of a connoisseur as well. For several summers we have been accustomed to hear of some remarkable purchase made by him in London. About one year ago it was reported that he had bought a Mazarin Bible. Two years ago Dame Rumor had it that he was the happy owner of the Four First Folio Shakespeares, while the purchase of numerous MSS. and missals is repeatedly charged to his account. It is not always that these rumors can be authenticated, for it is a habit of Mr. Morgan's to keep his own counsel and not "even to let his right hand know what his left hand doeth." There is no doubt, however, that this spring, upon the occasion of his last trip to London, he made a purchase quite worthy of his name and fame. It was the very choice collection, consisting of about 4,000 volumes, formed by the late James Toovey, the well-known London

bookseller of the sixties. Mr. Toovey used from time to time put into his own collection such rarities as he fancied, considering them a good investment; and when he died it was discovered that he had a really remarkable library. Some portion of his library was sold some years ago in London, but this collection had remained intact in his son's (Mr. C. J. Toovey) possession until he was persuaded to part with it for American gold. Few facts about the library are made public, but so far as is known it consists of a large collection of Incunabulae, the choicest examples of all the historic binders; a large collection of Aldines and Alduses, consisting of over 500 volumes of the former; some rare nuggets in English literature, notably a First Folio Shakespeare, and many other choice books that refuse to be classified.

The early English presses are represented by many fine examples, including the "Boke of St. Albans," printed with Caxton's type by Wynken de Worde in 1486. An imperfect copy, with 204 leaves in facsimile, brought in the Ashburnham sale £120. No perfect copy has appeared for a long time, and this is said to be perfect.

Among other rarities in this library is a presentation copy of Izaak Walton's "Lives." Before receiving the books from London Mr. Morgan is having a handsome catalogue made, with reproductions of some of the bindings, by W. Griggs & Co.

Appropos of the above paragraph it is rumored that Mr. Morgan is the owner of a fine copy of the Mazarin Bible. This, if true, gives us five in New York, the oldest being the one owned by Mr. James Lenox. The Hamilton Cole-Brayton Ives copy has now come back, brought by Mr. James W. Ellsworth from Chicago. This we may attribute to smoke, for were it not that the Bible and other rare books, together with his pictures, were getting ruined by smoke, he would not have bought a house and brought his treasures to this city. It is also rumored that the Ashburnham copy on vellum is owned by Dean Hoffman, of the General Theological Seminary, and that a modest but wealthy collector, whose name is not given, is also the happy possessor of the fifth copy. Therefore, although New York may not be as large as Chicago, or as learned as Boston, she has the proud distinction of owning five Mazarin Bibles—a distinction, we are tempted to believe, not shared by any other city.

An interesting discussion has been going on in the London papers on the apparent decline in the value of the first edition of Burns's "Poems," printed at Kilmarnock. Nothing, however, has

been proved, excepting that uncut copies bring phenomenal prices. The following table is interesting and of decided value to the collector. It is therefore reprinted here.

NAME OF COPY	REMARKS ON CONDITION	PLACE OF SALE	DATE	PRICE
Unnamed	Sound	Edinburgh .	1874	£19
"	"	London . .	1875	£34
Laing's	With some MS. added	Sotheby's .	1879	£90
Mayrick's	Minus one leaf	"	1887	£18
Shaw's	Good	"	1887	£66
Gibson Craig's	Some uncut leaves . . .	"	1888	£111
Duff's	Presentation copy . . .	"	1888	£86
Unnamed	Poor copy	Puttick's .	1889	£71
Streatfield's	Title in facsimile, etc.	Sotheby's .	1889	£46
English Amateur's	Very fine	"	1890	£107
Gaisford's	"	"	1890	£120
Young's	"	"	1890	£100
Country Gentlemen's	Several leaves wanting	Puttick's .	1891	£27
Brayton Ives's	Good	New York .	1891	£86
Lakeland's	Imperfect	Sotheby's .	1891	£21
Unnamed	Some facsimile leaves	"	1891	£16 10s.
Auchinleck	Slight imperfections . .	"	1893	£102
Baronet's	Very fine	"	1896	£121
Unnamed	Good	"	1897	£80
Burra's	Original sheep	"	1897	£86
Lamb's, No. 1	Original paper, uncut	Edinburgh .	1898	£572 5s.
" No. 2	Some leaves wanting . .	"	1898	£13

Ernest Dressel North.

IN THE STORM

I HUDDLED close against the mighty cliff.
A sense of safety and of brotherhood
Broke on the heart; the shelter of a rock
Is sweeter than the roofs of all the world.

AN OLD ROAD

A HOST of poppies, a flight of swallows;
A flurry of rain, and a wind that follows
Shepherds the leaves in the sheltered hollows,
For the forest is shaken and thinned.

Over my head are the firs for rafter;
The crows blow south, and my heart goes after;
I kiss my hands to the world with laughter—
Is it Aidenn or mystical Ind?

Oh, the whirl of the fields in the windy weather!
How the barley breaks and blows together!
Oh, glad is the free bird afloat on the heather—
Oh, the whole world is glad of the wind!

A LOOK INTO THE GULF

I LOOKED one night, and there Semiramis,
With all her mourning doves about her head,
Sat rocking on an ancient road of Hell,
Withered and eyeless, chanting to the moon
Snatches of song they sang to her of old
Upon the lighted roofs of Nineveh.
And then her voice rang out with rattling laugh:
"The bugles! they are crying back again—
Bugles that broke the nights of Babylon,
And then went crying on through Nineveh.

Stand back, ye trembling messengers of ill!
Women, let go my hair: I am the Queen,
A whirlwind and a blaze of swords to quell
Insurgent cities. Let the iron tread
Of armies shake the earth. Look, lofty towers.
Assyria goes by upon the wind!"

And so she babbles by the ancient road,
While cities turned to dust upon the Earth
Rise through her whirling brain to live again
Babbles all night, and when her voice is dead
Her weary lips beat on without a sound.

—From "'The Man with the Hoe,' and Other Poems," by Charles Edwin Markham. By permission of the Doubleday & McClure Co.



Mrs. W. Oliphant

[Engraved for THE BOOK BUYER by G. Kruell]



From "The Autobiography and Letters of Mrs. M. O. W. Oliphant.

Dodd, Mead & Co.

M. O. W. O.
F. R. O.

MRS. OLIPHANT AND HER INSPIRATION

[Windsor, 1874]

C. F. O.
F. W.

MRS. OLIPHANT

NOT infrequently has it been true of writers that there was something in the man or woman that was finer than in anything they had written. Conspicuously true of Scott, the statement is true also of that gifted and profuse novelist, a countrywoman of his, whose life the present volume lays bare. For more than a generation Mrs. Oliphant produced novel after novel, essay after essay, not to mention many books of a more ambitious and serious nature. Her readers have been limited to no one nationality, to no hemi-

sphere, to no zone, but have been numerous in several far distant lands. That her books have given delight to many thousands need not be said. None of them great books—among them all (and they number perhaps a hundred) not one that will penetrate the life and thought of the coming century — there is scarcely one that has not been read with pleasure, not to say with profit. She produced them so rapidly that the public long since had marveled until its marveling had ceased, and readers had settled down into an acceptance of the thing as true but unexplainable. None knew what it was that made

THE AUTOBIOGRAPHY AND LETTERS OF MRS. M. O. W. OLIPHANT. Arranged and edited by Mrs. Harry Coghill. With two portraits. Dodd, Mead & Co., 8vo, \$5.00.

her produce so prodigiously, and most persons probably had their remarks as to the very large sums of money she must have earned.

But with the appearance of this volume all things have been made clear. Mrs. Oliphant discloses the whole mystery in a single sentence: "I have written because it gave me pleasure, because it came natural to me, because it was like talking or breathing, besides the big fact that it was necessary for me to work for my children." Pleasure in work, facility in doing the work, and stern necessity for an income on which to rear children—these facts explain the literary output of a woman who, judged by the volume of her work and the circumstances under which it was produced, must be accounted one of the striking figures in the literary history of this fast closing century. Indeed it would be quite natural to pronounce her a woman of the heroic type, were it not that all things came so easy to her, and she complained so little. Her life indeed seems seldom to have been wanting in real sunshine. Sorrows of the deepest, cares of the sternest, something almost tragic, did indeed enter that life and darken her home many times, but she was never in despair, and in old age could say of these things:

"I have had trials which—I say it with full knowledge of all the ways of mental suffering—have been harder than sorrow. I have lived a laborious life, incessant work, incessant anxiety—and yet so strange, so capricious is this human being that I would not say I have had an unhappy life. I have said this to one or two friends who know faintly, without details, what I have had to go through, and astonished them. Sometimes I am miserable—always there is in me the sense that I may have active cause to be so at any time; always the gnawing pangs of anxiety and deep, deep dissatisfaction beyond words, and the sense of helplessness which is of itself despair. And yet there are times when my heart jumps up in the old unreasonable way, and I am—yes, happy, though the word seems so inappropriate, without any cause for it, with so many causes the other

way. I wonder whether this is want of feeling or mere temperament and elasticity, or if it is a special compensation. 'Weren't my heart light, I wad dee.'"

"And the wonder was that we did it; I can't tell how. Economizing I fear very little, never knowing quite at the beginning of the year how the ends would come together at Christmas, always with troublesome debts and forestalling of money earned, so that I had generally eaten up the price of a book before it was printed, but always—thank God for it!—so far successfully that, though always owing something, I never owed anybody to any unreasonable amount, or for any unreasonable extent of time, but managed to pay everything and do everything, to stint nothing, to give them all that was happy and pleasant and of good report, through all those dear and blessed boyish years. I confess that it was not done in the noblest way, with those strong efforts of self-control and economy which some people can exercise. I could not do that, or at least did not; but I could work."

Mrs. Oliphant seems to have had no illusions as to the artistic merits and literary value of her work. She always knew she was not doing exactly her best, and that what she wrote could last only for a little time:

"I pay the penalty in that I shall not leave anything behind me that will live. What does it matter? Nothing at all now—never anything to speak of. At my most ambitious of times I would rather my children had remembered me as their mother than in any other way, and my friends as their friend. I never cared for anything else. And now that there are no children to whom to leave any memory, and the friends drop day by day, what is the reputation of a circulating library to me? Nothing, and less than nothing—a thing the thought of which now makes me angry, that anyone should for a moment imagine I cared for that, or that it made up for any loss."

In this passage she has disclosed a key to the secret—if secret there be—as to her failure ever to rise to the higher level of Charlotte Brontë or George Eliot. Mrs. Oliphant was wanting in real literary ambition as the dominant passion of her life. Her true devotion and ambition were reserved for her home and its children. Authorship was nothing more to her than

a means to an end, and that end not personal to herself, but the well-being and the happiness of others. When her children are dead, and she confesses her complete indifference to reputation, we see how the children had been all in all to her, and mere authorship nothing. One passage, indeed, perhaps shows that larger fame and longer literary life might not have been unwelcome to her. It is one in which she refers to George Eliot and George Sand; but even they scarcely arouse a feeling that could be taken as jealousy :

"These two bigger women did things which I have never felt the least temptation to do, but how very much more enjoyment they seem to have got out of their life, how much more praise and homage and honor. I would not buy their fame with these disadvantages, but I do feel very small, very obscure, beside them, rather a failure all around, never securing any strong affection, and throughout my life, though I have had all the usual experiences of woman, never impressing any body—what a droll little complaint—why should I? I acknowledge frankly that there is nothing in me—a fat, little, commonplace woman, rather tongue-tied—to impress any one; and yet there is a sort of whimsical injury in it that makes me sorry for myself."

One sentence in that paragraph—"I would not buy their fame with these disadvantages"—has a sound of honest pride and pleasure in it which goes still further to emphasize the mother-side and the woman-side of Mrs. Oliphant as things always paramount to the author-side. By means of authorship she was able to rear and educate her children and her brother's children to her life purposes; authorship had little or no other value. All of which means what I began to say in this article—that there was something finer in Mrs. Oliphant's devoted life than in anything she has written.

Now and then it has been said, as a

thing for pity, that with a smaller strain upon her income, with greater ease of life, and freedom from cares, Mrs. Oliphant might have produced a masterpiece. We may seriously doubt this, however. In those circumstances she could scarcely have done better work than the work she otherwise did, for incentive and ambition would then have been wanting. More than one masterpiece has been produced in circumstances quite as humble, financially, as her own, while her own confession to neglect of economies practised by others, but impossible to one with her nature, discloses to us how it would have been possible to make life easier for her had that been necessary to the creation of a book certain to live. No, the inmost depths of this woman's life, to my mind, are disclosed in the simple, pathetic and beautiful statement she makes as to her own decision that "to bring up the boys for the service of God was better than to write a fine novel."

But all this leaves unsaid the things that would be said of this volume as a book worth reading. The autobiography has a charm all its own—so personal is it, so human, so frank, so gently proud. The season has given us nothing in the line of biography that appeals more strongly to one's sympathies on a human being. That brave, devoted and uncomplaining woman is a woman whose life any one may be the better and the stronger for knowing with the fulness and detail made possible here. The creations of her imagination may not be alive many years longer; but her own life story, for long years yet to come, should delight and fortify all who can recognize real human worth, all who need a friendly hand for support in their toilsome pilgrimages through this world.

Francis W. Halsey.

CURRENT LITERATURE

TALES OF CHILDREN, WOMEN AND MEN

EVERYONE who has read Miss Guiney's pungent essay on "The Great Playground" remembers her little "Vita Silvestris": "All those years, those years of ours and the world's, wasted in prison on casuist industries, he had been out of doors, he had been playing!" she says. Perhaps this vision of irresponsibility is more enticing to grown-up minds than to the minds of children with whom the business of playing is an every-day affair, and one from which it is well to escape in books that assign to childhood the merry tasks of supporting families and saving life. Certainly *Ickery Ann and Other Girls and Boys* had a strenuous existence, and seem thoroughly to enjoy acquaintance with "the measly Eden-debarring angel Duty," so distasteful to their elders. Wonderful indeed is the spirit of self-sacrifice displayed by them. That such a spirit occasionally is found in a being under the age of ten will be vouched for by any experienced observer, but that it reigns in the breast of the average boy and girl might prove a debatable question.

However, realism is not the only thing to be considered, and it is interesting to

observe the ingenuity with which virtue is made various and amusing. Ickery herself first softens the hard heart of her stepmother by gentle degrees, and then loyally nurses her into her grave. Bertha Heuson, *ætat* ten, affectionately rebukes her own mother for not telling her the date on which the mortgage was due, that she might have been preparing for it, but finds an excuse for her in mentioning the matter to outsiders:

"You see she is only a poor little mamma and not used to business, and she is afraid of strangers, and then she is apt to have a backache. It could not be expected that she would remember about a mortgage."

The other Bertha, the one who makes her début on the stage in place of her brother as the Duke of York, achieves remarkable success, but is troubled in conscience by the applause which obviously is not her due. A common little girl might have shirked her duty at this point; Bertha, on the contrary, postpones her break-down until after she has notified the audience that she is not Joey but Bertha, and they must not, on any account praise her under a false impression.

To an unregenerate taste the "Genius" is the most attractive person in this little group. She necessarily yields to the temptation to be truthful and acknowledges that she is not a genius, a fact the reader is inclined to suspect before the confession is made, but her resentment at the acquiescence of her schoolmates in the low estimate she puts upon her abilities is distinctly refreshing.

Much more engaging than these conscientious and scrupulous infants is the sad old child in Mary Hartwell Catherwood's *Queen of the Swamp and Other*

ICKERY ANN AND OTHER GIRLS AND BOYS. By Ella W. Peattie. Herbert S. Stone & Co., 12mo, \$1.25.

THE QUEEN OF THE SWAMP AND OTHER PLAIN AMERICANS. By Mary Hartwell Catherwood. Houghton, Mifflin & Co., 12mo, \$1.25.

A LITTLE LEGACY AND OTHER STORIES. By Mrs. L. B. Walford. Herbert S. Stone & Co., 12mo, \$1.25.

OLIVER IVERSON. By Ann Devooere. Herbert S. Stone & Co., 12mo, \$1.25.

THE LADY OF THE FLAG FLOWERS. By Florence Wilkinson. Herbert S. Stone & Co., 12mo, \$1.25.

ONE POOR SCRUPLE—A SEVEN WEEKS' STORY. By Mrs. Wilfrid Ward. Longmans, Green & Co., 12mo, \$1.50.

Plain Americans. However touching an old head upon young shoulders may be, the spectacle of gayety sans youth, sans health, sans everything, is infinitely more so. To any reader who feels that his sentiment of pity needs to be revived we recommend the picture of "Sweetness" lying withered and paralyzed in her trundle-bed, the pet and plaything of her middle-aged daughter. Nor is there any reason to be ashamed if Alanson's courtship touches home. Such profound kindness and tenderness, such delicate tact as he displays in bringing his gifts (and chief among them a child's Christmas tree !) to the aged bed-ridden mother, instead of to his sweetheart, would dignify a much less imposing figure. Here is the final scene :

"Then maid and bachelor trimmed the Christmas tree for their old sleeping child. A dexterous use of string hung all the hearts to the boughs, as well as oranges and lemons. One cap was put on the top tassel, and the other dropped from a branch by its ties. Wilda brought out her candle box and recklessly cut the molded tallow into short tapers. This part of the decoration greatly taxed both Alanson and her. But they finally pinned all the tapers in place, and concluded to light the wicks for a trial.

"Alanson carried a brand from point to point. Wilda was frightened at the beauty of the thing and their unusual occupation. Her eyes and cheeks were vivid. She had never been so wildly excited in her life before. Thought and resolution, which had battled for years, bounded forward with the bounding of her blood.

" 'Lanson Bundle!' she laughed, 'What do you suppose folks would say if they peeked in and seen us at this!'

" 'I 'low they'd want to have a Christmas tree themselves,' responded the bachelor. 'You and me will have one next year at our own house, won't we, Wilda?'

" 'Well, I don't know but we will. I don't know as I can hold out much longer. You're a real good man, 'Lanson, and if I've got to get married, there ain't nobody I'd have as quick as you.'

"At that admission Alanson laid the brand on the fire, wiped his lips carefully with a red cotton

handkerchief, and came expectantly round the Christmas tree. But with the recoil of a middle-aged girl from dropping man a word of encouragement, Wilda flew behind the trundle-bed and kept her lover warned by an uplifted palm.

" 'I haven't made up my mind to no kissing yet, 'Lanson Bundle! I ain't used to kissing anybody but her.'

"Alanson looked at the little mother in the trundle-bed, and she opened her eyes, disturbed by such scampering. The pet chickens were roused also, and Speckle crowed on his perch with a vigor which belongs only to the midnight of Christmas eve.

" 'Look there, Sweetness,' Wilda whispered, kneeling. 'Do you see what 'Lanson's fixed for you? That's a Christmas tree.'

"The mother's eyes caught the Christmas tree and snapped with astonishment and delight. The tapers were dripping tallow, but firelight shone through the boughs, and all the wonderful hearts and yellow fruit hung like a fairy picture. Her grateful look finally sought Alanson, and he also knelt down, at the opposite side of the trundle-bed, and with reverence which brought a rush of tears to Wilda's eyes, kissed Sweetness on the forehead.

"Wilda furtively gathered her tears on her finger tips and hid them in her linsey dress, but she said impressively to Alanson:

" 'Now, that kiss will make you a better man all your life.' "

The other stories are arranged chronologically and geographically, ranging through Ohio, Kentucky, Indiana, and Illinois, and from 1846 to 1898. They preserve in honest record some phases of Western life that have nearly passed away.

A Little Legacy and Other Stories is one of the little Blue Cloth series, and suits the season of hammocks and holiday. The cheerful mood of *The Baby's Grandmother* prevails for the most part, and virtue is never, on any account, permitted to be its own reward. The little girl who gives up her seat at the Jubilee is immediately treated to a rich, handsome, and devoted lover; the Cinderella who sacrifices her fun to the sprained ankle of her hostess, has the same good fortune.

The happiness of another heroine results from her efforts at keeping down the butcher's bills, while the cheerful heroism of wearing a frayed gown is promptly recognized by an ample legacy.

Although this savors of monotony in the bare telling, Mrs. Walford has a discriminating method, and very well knows the difference 'twixt tweedle-dee and tweedledum. Her nice young girls have certain characteristics in common, slimness and eagerness, and simple affectionate frankness, for example; but in the mass they go to prove, as Mr. James puts it, "how many different ways there are of being the loveliest girl in the world." Confirmed novel-readers remember the decision of touch in the most serious of her previous books, *Mr. Smith*, and the same quality exists in her portrayal of these various types of English maidenhood. Perhaps the most diverting, though certainly not the most charming is her "middle-aged" heroine, a staid individual of thirty summer, who develops hastily into a rollicking bride. These are her qualities:

"Jemima had an hour for everything and a season for everything. Five minutes with her was a very much longer period than five minutes with most people.

"Then she always knew exactly where she ought to be upon the staircase when Thomas issued forth from the back regions to roll the gong for dinner, and what she should be doing when he was heard placing the bedroom candles in the ante-room, preparatory to the night's rest. She remembered on what days the housemaids reigned supreme in their several rooms; she never invited people to dine on Thursdays, devoted to special plate-cleaning in the pantry, and she would not have kept coachman and footman out beyond their own tea-hour for the world."

It is something of a triumph to stir this well-regulated heart with the great gusts of genuine love in a becoming fashion; but Mrs. Walford usually does triumph where the necessary weapons are generosity and sympathetic insight. Her failures

are more apt to occur when she probes human nature to find some secret sin. In the story she calls *A Clerical Exterior* both hero and heroine are involved in a shameful deception. They have met, spent a blissful, innocent holiday week under the benignant spires of Oxford, and agree to meet again as strangers, that Bertram may have a fair chance to curry favor with Margaret's mother in his new rôle of curate. He meant, in any case, to "become a parson"; but under the circumstances he decides to assume the very virtue that he has, and out-parson the parson for the sake of effect.

It is a sad case! The trick is shabby enough, and childish and impudent, and somewhat debasing, if you will; but the description of its blackness, and of the noble expiation by open confession, deprives of their proper adjectives those crimes which seem more surely to derive from Lucifer.

The remarkable scene between Bertram and Lady Margaret deserves quotation in full. The handkerchief episode is the ray that lightens its overpowering solemnity:

"'Lady Margaret,' said Bertram, walking up to a distant arm-chair, 'would you be good enough to grant me a few minutes' private conversation May we retire into the back drawing-room?'"

"Looking back, he beheld the scene with dazed and incredulous eyes. Lady Margaret's start of surprise; next, her gracious signification of assent; then her frozen muteness of amazement; finally—what took place finally he could scarce, even in the retrospect, behold at all. Could it have been his own voice which so steadily proclaimed his own baseness? Could it have been himself who so unflinchingly painted its darkest colors, and called upon his auditor to note how black they were? He had hidden nothing, extenuated nothing—and through it all a rigid upright figure sat and listened as though petrified. When the end came he waited in vain for the pent-up outburst which must follow.

"Then he realized that Lady Margaret was a woman of a finer nature than he had given her credit for being. She would not stoop to add her

reproaches to his own. It was sufficient that he had abased himself; she would not heap added humiliation upon his head. He perceived that he was to be allowed to depart without further torture.

"And he had turned to do so, and even advanced a pace toward retreat, when a thin hand was put out with a motion of arrest, and a faint, quavering voice—curiously unlike Lady Margaret's voice—pronounced his name. Looking round, he saw, not the stately lady of the manor, the awe-inspiring mistress of Garfords, but an old, old woman, with tears running down her cheeks.

"‘Stay a moment, sir, until—until I am able to speak.’ Then the jeweled hand beckoned him to approach, and with faltering steps he obeyed. Lady Margaret was seeking for her handkerchief—seeking hither and thither in vain. Bertram, with the gesture of a son, drew an unfolded one from his pocket and reverently tendered it. As he did so, she caught him fast, as though afraid he would again essay to depart ere she could compose her broken breath and subdue the quivering muscles of her face. He wondered what was coming—what could be coming?

"And at length—marvel of marvels!—a whisper the most extraordinary, the most incredible, fell upon his ear. Was it Lady Margaret speaking? Or was it a Diviner Voice which breathed through her lips the words just faintly audible: ‘If ye do not forgive, neither will your Father which is in heaven forgive your trespasses.’”

Oliver Iverson is a match for *A Little Legacy* in binding and more than a match for it in contents. In place of charming English gardens and leafy squares appropriate to love-making of a gentle type we have New York and a complicated scheme of villainy. The author, at least, makes no pretension at creating an illusion. It may not be natural that a boy, even a boy with poetry in his pocket, should instantly accept the hospitality of a stranger meeting him on Broadway; it is only a shade more natural that curiosity should keep him lingering of his own will in a den of thieves, and it does not altogether jostle probability that he should marry a girl he had known for a day from sheer amiability; but we are not required to believe a word of it. Our business is plainly to see how

the author is going to get herself out of the labyrinth in which she has deliberately involved herself. A single touch of subtlety in her one creation of flesh and blood, the agreeable villain of the tale, suggests the possibility that she narrowly escaped the perils of character drawing. The plea by which the heart of the poet is softened is not particularly convincing, yet at the end of the book we are still in doubt whether it did not, after a fashion, express the philosophy by which the old rascal excused himself to his intelligence. Had the poet been a Browning he would probably have given him a place in the ethical system by the side of Bishop Blougram, and pleaded his cause in better prose than this of the worthy Cross:

"I'm not much of a Puritan, as you can see, and I've lived in the world long enough not to be surprised that a good many of the men in it, and, more's the pity, the women, too (though maybe you're not old enough, Mr. Iverson, to believe it of 'em), are sinners. Of course, there are shades of difference; but it's a dirty world if it's a jolly one, and we most of us get a fall in the mud sooner or later. Well, Mr. Iverson, maybe you don't know the feeling, but to see a man down too low in the gutter to get up without help, and all the rest of the world trampling over him, makes me sick with pity. It may be his own fault, eh? Ten times out of a dozen he's rolled there, without so much as a kick from anyone; but, lord! to see the poor devil, smeared with filth, trying to crawl up onto the curbstone, and all the rest of creation stamping him back into the sewage, is more than I can stand.

"Did you ever see a man hanged? I was a little chap, not more than so high, but I haven't forgotten. Maybe it's that has given me such a feeling about law-breakers. Is the law made by man to be unbroken, and the man made by God to be broken in two pieces, soul and body? I can't put it to you, Mr. Iverson, but you're a poet; there's half a chance you may understand me; and you're young. Fond of going where you please, aren't you? Fond of breathing, eh? How would you like, because you had made a mistake and said 'shall' where a few other men—sinners like yourself—said 'sha'nt,' how'd you like to find yourself buried alive, with a grating in front of your nose, and a keeper, as if you were a beast?

Suppose you hated somebody, and had a temper, would you like to have your neck wrung with no more concern than if you were a fat hen?

"Mr. Iverson, it came to me one day that if I was the only person in the world who felt this, it was my business to right things as far as I could. I had money, and nobody to care how I spent it, and I had this old house near the bad parts of the city, but big and respectable enough to cover a multitude of sinners. Well, I've filled it full. Many's the poor devil with the police at his heels that has lain under this roof till the storm blew over, and I shipped him off to a new country for a fresh start. Most of them are no more guilty than you or me, Mr. Iverson, but have gotten themselves mixed up in other people's scrapes; and some of them have been low enough and bad enough, but jump at the chance to make up for the past by a decent life in the future. A good many have served their sentence out; but they'd be back in jail inside of a year, if there wasn't somebody to help them drag themselves up hill again."

In *The Lady of the Flag-Flowers* we have a heroine who has, on the one side, the blood and nature of the race of Pocahontas, and on the other the capacities and inclinations of the Parisian grisette. She is most interesting in her childhood, accomplishing in her later career more varieties of silliness than any heroine we have known since the days of genteel "Repositories." The description of her miniature war-dance is really attractive, however, and is based on the traditional French-Huron dance, comprising three acts, I, Watching for the Enemy; II, The Attack; III, The Return. The child's version of it runs as follows:

"A little figure sat on the ground a short distance away, turned sideways from Father St. Clair. He saw it as he sat there with his finger in his book. It was little Yvonne. She was swaying to and fro, as she swung a basket that depended from a hemlock bough. She crooned a lullaby. It was in French, but the refrain was Huron:

"Oua-oua, oua-oui,
Sleep, little daughter, sleep.
'Tis your mother watching by.
Swinging, swinging, she will keep
Little daughter, lullaby.
Oua-oua, oua-oui,
Oua, oua-oui."

"Yvonne was crooning seductively, but 'little daughter' seemed uneasy in her cradle. It was, in fact, a baby fox that Poléon had given her . . . A pair of pointed ears appeared once above the basket-rim, and again they bobbed up, with bright, restless eyes beneath them. That their mutinous efforts resulted in no further success was due to a small brown hand laid firmly upon the palpitating body of the 'unwilling little daughter.' But the crooning voice was hypocritically tender. Yvonne was trying a new cradle-song. The delicious tune of it rocked to and fro with those haunting cadences, and strange harmonic dips and changes that characterize the habitan songs:

"Le premier jour de Mai,
Que barrai-je à ma mie,
Que barrai-je à ma mie?
Une perdriole.
Que vient, qui va, qui vole,
Une perdriole."

Up you go, down you go, so-so, so-so—

"Le second jour de Mai."

"Yvonne's berceuse had infinite possibilities; all the thirty-one days of May might be enlisted to calm a troubled child, and all things that creep or walk or fly might be laid at its feet.

"Le second jour de Mai,
Que barrai-je à ma mie."

sang on Yvonne, but she had barely got to the *deux tourterelles* when Rénard leaped clear of his odious cradle. He wore a pink calico slip, belted most uncomfortably about his middle, and ruffled absurdly about the skirt. The gown had been fitted to him in the upright position, and now that he stood on all fours, the bow fluttering on his back, and the ruffle flapping about his bushy tail, the design lost its fitness. Yvonne herself laughed as the pink calico fox trotted unconsciously away.

"Go then, thou," she cried; 'it is time for the second act to begin.'

"She thrust her head out from under the branches. Her black, parted hair fell in straight locks down her brown cheeks.

"You see now that she notes the distant presence of the enemy.

"Back and forth she creeps, now with her hand to her ear, now with her ear to the ground, till she makes a sudden retreat and crouches down low in the underbrush. The air is heavy with suspense. You can see the unconscious marauder drawing slowly towards the toils.

"Now Yvonne throws all caution to the four winds of heaven. She rushes out from her am-

bush—and there sits Father St. Clair with his solemn gaze upon her.

"Yvonne sees him and he is sacred in her eyes, not as the reverend curé, but as a valuable stage property. For the furore is upon her.

"Her finger pointed at him, she sings again, litingly, scornfully:

" C'était un vieux sauvage
Tout noir, tout barbourilla."

"Then with a sudden change of voice she says:

" 'You are the old savage, Father. I have discovered you. You must call for your warriors. Now, quick.

' Ouich 'ka! Ouich 'ka.'

"The reverend priest springs to his feet.

" 'Yo-hi-ouan!'

"How splendidly his voice rings out in the war-cry!

" 'It is magnificent,' says Yvonne. 'Now you are the warriors. They have come.'

"Tauntingly the song continues:

" Avec sa vieille couverture
Et son sac à tabac.
Ouich 'ka.'

"The arrows fly thick and fast. Hither and thither flees the helpless curé. His black-skirted robe flaps out behind him like a crow's wings. His gray hair floats under his close cap. But the relentless pursuer is ever at his back.

" Ah, ah tenaouich 'tenaga
Tenaouich 'tenaga, ouich 'ka.'

" 'I have shot you three times in the heart,' says Yvonne severely, fixing her eyes upon the flushed face of the obliging enemy.

" 'Why do you not fall dead?'

" 'Is it not possible that I may escape?' asks Father St. Clair.

" 'You have escaped, some of you, but you, you are the last foe, and you are to be the dead on the field. How else should I sing the triumph song? Now while I sing these last lines I will shoot you again, even though it be for the fourth time. Then you fall.

' Ah, ah, tenaouich 'tenaga.'

" 'Yes, that is ravishing, so. You make a beautiful dead.'

"She is left alone now, with the frenzy of triumph in her unseeing eyes, and then the maddening dance begins. Her little yellow-moccasined feet twinkle up and down, her black hair streams, her arms wave. It is the great war-dance, transposed into the feminine key."

One Poor Scruple is a story in which the didactic element struggles for release from the author's attempted repression. Four heroines, three Catholic and one agnostic, are all of them shaped by nature to take life on its serious side, and driven to their several fates by a decidedly shifting breeze of circumstance. If we call it a problem-novel we must find the problem in the decision of a Roman Catholic woman to marry a man who has been divorced and her reconsideration.

The house of Riversdale had passed through most of the phases possible to a Catholic family in England:

"In the sixteenth century one Riversdale had been hanged, drawn and quartered, and a second imprisoned for life in a jail where life could only be of the shortest, for the criminal offences of harboring priests and having Mass celebrated at Skipton-le-Grange. In the seventeenth century the family had gone through all the ups and downs, all the hopes and disappointments that befel Catholics in England. They had fought loyally for King Charles and had hoped not only that the king should enjoy his own again, but that his restoration would bring a general toleration. Such dreams were dissipated by the success of Puritanism. In the early years of Charles II hope rose for a moment still higher, and was not finally extinguished until James II, the greatest enemy of his own religion in the event, came to the throne. Then after James had sunk from the eminence which proved so disastrous to those he wished to help, the darkness thickened; and the Riversdales and many other Catholic families with them, became as those who have no hope in this world."

The nineteenth century descendants of the persecuted Riversdales maintained curious traditions of their former estate, idealizing the seclusion and inaction to which their ancestors had been forced, and continuing many of the customs of the old *régime* after the reasons for them had passed away. The master of Skipton accepted the views of his forefathers with their acres:

"He was the sort of man who helps to perpetuate a bad or useless system of education by his very

excellence of character and manner of life. Men would say that he was a type produced by the good old days. It would be argued among his connections that an education in no sense national, in private schools and without university advantages, had made such men as old George Riversdale, and what could you wish for more?

"He was a strong man, strong in will, large in affections, just in personal judgments; a fox-hunter who made an hour's meditation every morning, and a powerful landlord who carried soup to bed-ridden old women. It was an illustration of the squire's character that to forgive the man who had shot a fox cost him a struggle which could only be successful when it was necessary to prepare for confession, and it was felt in the family to be a serious matter if a fox had been shot near one of the eight great feast days."

In the squire's younger daughter inherited traits develop rapidly, and along a single line leading toward the Church as a sanctuary in which alone the world, the flesh and the devil may successfully be fought. Her antithesis is found in Cecilia, the representative of modern conditions, whose suicide might possibly be interpreted allegorically. The exceptionally disagreeable literary man who plays a prominent part in the story describes her character as follows:

"Cecilia Rupert would not regret what she could not believe in. If it were not true it was hateful. It is not original in me, Lady L., to think that Christianity is a necessity for such women. . . . Cecilia broke down under our present conditions of life. She was developed by all that Christianity has claimed for women—the highest education and a spiritual equality with man. Give this highly developed sensitive organization, and take away from it all that makes suffering endurable and all that restrains the thirst for immediate happiness. Cecilia coolly counted up what was worth having—love, success, pleasure. I never saw anybody drink a glass of champagne with more anxiety to get every sip of enjoyment out of it. She played her game. She had, you know, one great wish—you know, too, that it was thwarted. At the same time there grew upon her a suspicion that great bodily pain might be in store for her. Now, does it seem to you wonderful that she should choose death rather than wait for it to come? . . . We are not

surprised at her being unreasonable. We are not surprised at her thinking that she could never recover from her disappointment—her broken heart, as she thought it. We have known many women like that, but we have not known many women who held nothing to be sacred but their own happiness. We shall get to know them, Lady L. Twenty years hence you and I may have met many other Cecílias. Only,' he looked at her earnestly and with fervor, 'it is to you and such as you that we look to diminish the number, to extend the circle of faith and light, and to prevent such tragedies as that of last night.'"

It may be hoped that twenty years hence the circle of pessimism and darkness within which well-intentioned books like this are written will be considerably restricted. The world is hard enough, and one where ignorant armies clash by night, but writers whose personal temperament incline them to do justice not merely to strenuous forces, but also to happy accidents, not merely to the misery of evil and the exaltation of good, but also to the intermediate regions where folly and fancy and multitudinous ordinary emotions play cheerfully, are the ones to whom we are indebted for the clear and rational vision of things as they are.

Elisabeth Luther Cary.

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A TENT OF GRACE. By Adelina Cohnfeldt Lust. Houghton, Mifflin & Co., 12mo, \$1.50.

MISTRESS CONTENT CRADOCK. By Annie Elliot Trumbull. A. S. Barnes & Co., 12mo, \$1.00.

tale. The aunt of the pretty heroine manages to make a "rich" second marriage without spoiling her own life or anyone else's, and, though the affluent people of the book spend their money neither too wisely nor too generously, it brings them some real pleasures, such as the dash and foam of the yacht race in which the heroine makes one of her many conquests. The heroine's bewildering costumes are usually made over out of her aunt's old ones, and as most girls have aunts there is one difficulty of life disposed of easily. When the time comes to choose between great wealth and true love, the heroine chooses true love and is rewarded by having wealth thrown in. She falls sick, her doctor lover comes in from the country and cures her, after which the rich, gouty, impulsive uncle-in-law insists that they shall both live happy under his wing ever afterwards. They protest, but,

"Yes, I know," continued Mr. Applegate; 'to do the proper thing you should repent your flirtations, and abjure society and money and luxury and gayety and your aunt and me, and go back to the small house and the narrow way. But you are going to do nothing of the kind. Rich people have some rights. I've a right to a sunny old age, as sunny as the gout will suffer it to be—since I've found a way to have it. And have it I will! And you don't go out of this house, Dr. Will Marley, till I have your word, and there's an end of it.' and then Mr. Applegate crossed the room again and took Will's hands in his. 'I want you to understand,' he said, 'that you're my son. And I think I shall have more satisfaction out of you than I have out of my other children's husbands. And I promise we won't be very much in the way. your aunt and I.' And with a burst of emotion he threw an arm around Will, and then he kissed him, Will blushing like a girl the while. . . .

"And then, as, a little while afterwards, Mr. Applegate left the lovers together and stamped downstairs, he said to his wife on the way: 'It's the luckiest day's work we've done for a long time. If she'd married Berkeley, he'd have taken her away; and now we have her for good and all. And I'll be hanged if my millions aren't as good as Berkeley's are, by Jove!'

"My dear, what has that to do with it?"

"A great deal, you'll find," said Uncle Applegate. And the more I think of it, the more I am sure that a fresh, courageous, noble, healthy young chap, like this Dr. Will of ours, is better worth bringing into the family than a fellow with—well, a history. I never did want our little pink pearl of a girl to marry Lawrence Berkeley, anyway!"

Mrs. Barnum (Frances Courtenay Baylor) writes of some very disagreeable people in *The Ladder of Fortune*, and makes their vulgarity a target for her wits. It is a common literary attitude, and one which is characteristic of no less a master than Thackeray, yet it seems to me that ridiculing ignorance, on paper, is very much like ridiculing it in real life; but then Mrs. De Trobriand, a character whom the book labels as "refined lady," does not scruple to laugh behind her fan at the more ignorant guests in a western hotel. Mrs. De Trobriand loses her money, but not her sense of the fitness of things, and spends the end of the book in mending John's "socks" in exemplary motherliness upon all occasions. But Mrs. De Trobriand is a side issue. It is the Withers family that climb the ladder of fortune out of poverty and the densest ignorance into fabulous wealth. The story is almost all narrative. There is nothing dramatic about it, or sympathetic, or tender, but it is faithful to some ugly types of character and must be credited with the purpose of showing how little money alone can do toward happiness. At the top of the ladder, Mr. Withers dies; Mrs. Withers has cancer—to punish her for having been created a vulgar woman; the son forges a note and absconds; one daughter marries a villainous French marquis and is beaten; the other marries a poor American artist, and is docketed for happiness. Many people will like the book, because it laughs *with* them and *at* the characters; and yet the indefatigable energy of Mr. and Mrs. Withers commands a certain respect. One

is often sorry for Mr. Withers, who had sterling virtues of his own, and even Mrs. Withers receives some sympathy in the one honest moment of her life. It is when she tries to give a ball and it is a failure.

"Certain young men of fashion who, out of curiosity chiefly, had dropped in *en route* to the great Buddicombe ball (which was also on that night), had massed themselves in a doorway. There they stood, provokingly cool, composed, well dressed, looking on, and only looking on.

"Mrs. Withers approached one and asked if he were not Prince Charming. He admitted the soft impeachment. Would he dance? 'No, thanks, it was too hot.' Would he go in the supper-room and take an ice? 'No, thanks, it was too cold. Would he be introduced to any of the partnerless girls whose faces were saying: 'He cometh not: I would I were in bed,' so plainly? 'No, thanks, he knew everybody.' All the other men flocking with him felt as he did, and would not dance, eat, and 'knew more people than they could be civil to already,' or slipped away into other corners to escape her. It was very rude of them and, as Mrs. Withers listened, her already aggravated temper could no longer bear the constraint put upon it. She actually stamped her foot at young Van Noodle, the most blonde and beautiful and inane of them all, and demanded one thing of him, of them all, in an inclusive flash of her angry eyes, 'What the devil did you come here for, then? Just tell me that!'"

To say that one has more liking for Mrs. Withers at that moment than at any other does not speak highly of the loveliness of the book.

The Awakening is a tragedy of self-assertion. In Edna Pontellier a restrained, undeveloped nature is roused from an acceptance of the conditions of her life to a knowledge of her right to some tenderness of devotion, some recognition of her own individual needs, some genuine warmth of love. Her husband is fond of her as he is fond of all the well-selected furnishings of his home. He is generous and unquestioning to a fault, with futile generosity which doubles itself after an injustice, and with trust devoid of understanding. If he had found her, the night after he had scolded her, crying until the

sleeve of her *peignoir* is too wet to wipe away any more tears, he would have been polite and patient, but he could not have believed that she was crying neither from anger with him nor from self-reproach, but from a longing so vague that even in her own heart it had no words. Its satisfaction is a gradual abandonment of all restraint. First there is Robert Lebrun, a boyish fellow, idling through his summer vacation, but at heart a man of honor; the sweetness of his love leaves Edna restless and capricious; she is pitifully unguided; her nature is as unwise and at first as unconscious as a child's; it chances to be a sensual nature, and the tragedy is completed by her disregard of every claim upon her life except her own. Robert Lebrun goes away and Alcée Arobin comes. When Arobin kisses Edna one's heart sickens.

"He leaned upon the lounge with his arm extended across her, while the other hand still rested upon her hair. They continued silently to look into each other's eyes. When he leaned forward and kissed her, she clasped his head, holding his lips to hers.

"It was the first kiss of her life to which her nature had really responded. It was a flaming torch that kindled desire.

"Edna cried a little that night after Arobin left her. It was only one phase of the multitudinous emotions which had assailed her. There was with her an overwhelming feeling of irresponsibility. There was the shock of the unexpected and the unaccustomed. There was her husband's reproach looking at her from the external things around her which he had provided for her external existence. There was Robert's reproach making itself felt by a quicker, fiercer, more overpowering love, which had awakened within her toward him. Above all there was understanding. She felt as if a mist had been lifted from her eyes, enabling her to look upon and comprehend the significance of life, that monster made up of beauty and brutality. But among the conflicting sensations which assailed her, there was neither shame nor remorse. There was a dull pang of regret because it was not the kiss of love which had inflamed her, because it was not love which had held this cup of life to her lips."

No extract can convey the welling up of revolt with which the latter part of the book is read. Edna drowns herself in the end; she has finally recognized that her children have a claim upon her which there is no denying if she lives, and she chooses to die rather than to sacrifice herself for them. The unfailing, exquisite art of it all is swallowed up in the heaviness of sorrow with which the book is closed.

After having seen *The Awakening*, mere stories, no matter how good, seem a little forced. Martin J. Pritchard's story is not good. It is a long and ill-constructed tale with no motive to justify the title, which is not only a sacrilege, but an error, since the passion of Christ and his crucifixion are not the same. Beginning with an English hunt ball, it wanders through various scenes of English society life; one improbable lovers' obstacle after another is overcome, and still the pages stretch ahead. Finally, like an English melodrama, the story goes afield, and in the end the people of a wild Albanian village capture the heroine and crucify her, having a superstition that she has brought trouble to them. Her lover finds her hanging on the cross and takes her down. The incident has nothing to do with any preceding part of the book. It is an inexcusable attempt at sensation, bald, ineffectual, and only to be commended because it brings a dull story to an end.

Ellen Thorneycroft Fowler is not dull, but she has yet to accomplish the difficult task of practising what she preaches. "Of course," she says, "it is clever to say sharp things; but it is generally far cleverer not to say them. Nevertheless, it often takes more than six-and-twenty years to acquire the cleverness which can conceal cleverness." *A Double Thread* bristles with cleverness. The characters express their different ideas of life all in the same

way, as if they had learned to talk from a book of epigrams; when they are exhausted the author fills in the spaces with similar comments of her own. Sometimes the wit is good, sometimes aggravatingly superficial, like that of the people who declare that if they carry their umbrellas there will be no rain, and it all points to the idea that this is a topsyturvy world, of which the inhabitants are like spoiled children who can only be prevailed upon to do desirable things by a definite command not to do them. With all its wearisome brightness it is a good-hearted book, trying its best to demonstrate that because people seem so unpleasant they are surely very kind underneath. As for the story, it is of the old-fashioned English novel type, with a brand new plot which its readers must not guess in advance. The text abounds in quotable bits, beginning with:

"Still, it is the instinct of English people to hide their feeling," said Lord Stonebridge.

"Yes; just as they hide their uniforms and ribbons if they can. And great nonsense it all is!"

Lord Stonebridge smiled. "Then, according to your ladyship, Englishmen hide their feelings as carefully as they hide their stars?"

"Precisely; and Englishwomen as carefully as they hide their garters. And I've no patience with either of them."

That is an example in which the conversation has evidently been directed in such a way as to permit of a smart turn, but there are better things which come spontaneously, as, for instance,

"Writing affectionate letters to people who take no notice of them is dreary work, and accords more with the popular notion of prayer than of correspondence."

And this:

"If you want a woman to believe that you love her you must tell her so at least once a week. There is no other possible way of making her grasp the fact. Dying for her would not help in the least."

"I'm afraid you haven't a very high opinion of the sex."

"On the contrary, I have the highest. But I have not a very high opinion of men who think that women's minds are cheap editions, in paper covers, of their own, and deal with them accordingly. I think a woman's love is so well worth having that it is even worth the trouble of talking to her about it."

But by far the best thing in the book is the diary of Philip Cartwright's dead sweetheart; it shows how much we may expect to enjoy Miss Fowler's work after she has lived the requisite number of years beyond six-and-twenty.

A Tent of Grace is a protest against hatred of the Jews and against the isolation enforced by Judaism. The story is of Jette, a Jewish girl, whom Pastor Feldern finds almost beaten to death by the village children. He carries her home and adopts her, bringing her up in a conscientious adherence to her own faith, an alien in what comes to be a much-loved home. In course of time Dr. Fritz, the son of the family, loves Jette, who is all that is beautiful. She has a rich Jewish suitor, but she loves the doctor, in spite of the barrier of faith. The end is a tragic repetition of the beginning. The hatred of the villagers breaks out afresh, and she is beaten to death. The time and scene of the story are fifty years ago in Germany, and its flavor is intensely German. Much of it is quaint and idyllic, for the sweet characters of the girl and of the pastor, and the simple kindly life at the parsonage, are drawn in purposefully strong contrast to the grimness of the outcome. As soon as Jette acknowledges to the doctor that she loves him her dread of the future begins. The doctor has tried to persuade her that there is no real obstacle between them.

She shook her head, "Your parents—they will never consent."

"Come, place thy hand in mine. This instant will we put it to the proof."

"Your mother's heart would break. Your father—his stern principles of rectitude and honor

—they would revolt against the very idea of such a union."

"Because we love each other?"

"Because my religion stands between us. Like an impenetrable wall of granite it towers between you and me. The synagogue will cast me out; it will lay its ban upon me. Nowhere shall I find any rest. Even my bones will be forbidden an abiding-place. Isolated here and hereafter shall I dwell—never on the day of resurrection shall I see father or mother again. Nowhere will a hand in greeting be extended to me. I shall be banished from their midst."

"Humph! Thy fears make thee exaggerate. Thou and I will visit thy rabbi and speedily find out. And even if it were so, our love is such it has to be battled for. Hast thou not the courage for that? Nay, the prospect but steels my nerves and puts my mettle on edge. As I have said, this spot of earth is not the whole world."

She gazed at him sadly. "The world is wide enough; happy and miserable people dwell everywhere. But the ban of which I speak would not be left here. Wherever I went—to the remotest corners of the earth—would it pursue me. Daily, hourly, you would see me wither, and shrink, and listen in horror for the invisible footstep beside me."

It is after she has defied the ban that she is killed.

Such stress of religious feeling is what one expects to find in a novel of our own Puritan life, but Annie Eliot Trumbull has pictured it in a gentler aspect. Mistress Content Cradock is an earnest young woman, but not an overawed one; and her final choice of Resolved Archer, the Puritan and follower of Roger Williams, instead of Cyprian Stukely, the young English royalist, is entirely a matter of her own sense of fitness and her divination of character. The story is slight and bright; and, although it clings too persistently to the neglected gracious side of the old New England life to be strong, its keynote is one which it is good to hear again in these days, when the beautiful as well as the harsh part of New Englandism has gone a little out of fashion. Stukely has been playing the spy, and knows that he must soon leave the

colony. With a queer daring, he hurries to offer himself to Content before she hears. It is the middle of the interview.

Stukely saw from her face that things were going against him, and yet he was now misled by a transient hope, for she looked at him with a certain tender gratitude; she could have thanked him for showing her her own soul.

"And, my heart," he said softly, "I cannot, I will not give thee up. Since it must be thy church and state, in the name of high heaven"—his impatience flamed forth again, even through the passionate utterance of love—"let it be mine! If the good French king thought his kingdom worth a mass, surely, my beautiful Content, thou art worth even a brace of the unending sermons of thy Puritan Sabbath!"

Content gently shook her head. His passion and his irreverence alike failed to move her now. He knew not dimly what it was he was so ready to promise.

As she stood in the silent orchard—for they had both risen—and looked out across the flat, green country to the rolling river, and caught, through a break in the boughs, a glimpse of the beacon on the neighboring hill, the words of John Robinson came back on her memory—household words familiar from her infancy: "I beseech you—remember it—that you be ready to receive whatever truth shall be made known to you from the written word of God." What did this young gallant know of a church and state founded on such an exhortation as this? But she knew, and Resolved Archer knew.

New England ideality looked across the breach to the realism of Old England—as it had been and should be.

"Nay," she said, "I think it is not meet to make such exchanges," and she smiled. "Thou art but an alien in this land of long sermons and Puritan Sabbaths; and I—it is native to me—I know no other air."

And New England ideality won the day.

Mary Tracy Earle.

A STUDY AND A ROMANCE

HENRY SETON MERRIMAN'S latest novel, *Dross*, is another astonishing example of this writer's power of illustrating how it may be the lot of any

man, no matter how normally good, to fall a victim to irresistible temptation. In the present instance a French nobleman of mature years is entrusted with a large sum of money just before the outbreak of the Franco-German war. Being at heart a miser, though a rich man surrounded by every luxury, he deserts his wife and daughter and carries off the gold he can never hope to spend or enjoy. The great merit of the novelist is that while he explains such lapses so as to make the motives which prompt them intelligible, he does not attempt to justify these departures from righteousness, but sees clearly and enforces strongly the lessons that we must all pray not to be led into temptation, lest it prove too strong for our frail human nature, and that we must have charity for the sins of others lest we ourselves stumble against a stone. As we have said before, in discussing "*Roden's Corner*," by the same author, we believe that the chances are against such stories surviving into the next generation because they are too faithful a reflection of the moral obliquities of our own immediate time, and every age has its own vices. But we ought to be extremely grateful to Mr. Merriman for the half light in which he portrays this plutocratic faithless age of ours. In this respect we are tempted to compare his works with those of Henry Kingsley in the generation which has just passed away. Both men are equally at home in the terrible family tragedies which never get into the newspapers, in the occasional or solitary lapses in evil of men otherwise good, and in their keen sense of the retribution which inevitably follows wrong-doing. Both men are also artists in wisely leaving much of the detail, which otherwise would be cumber-

DROSS. By Henry Seton Merriman. Herbert S. Stone & Co., 12mo, \$1.25.

D'ARCY OF THE GUARDS: OR, THE FORTUNES OF WAR. By Louis Evan Shipman. Herbert S. Stone & Co., 12mo, \$1.25.

some, to the imagination of the reader. And both men know a good story and can tell a good story—a gift involving the absence of dullness, which some of our more pretentious American novelists, with a turn for moralizing, would do well to cultivate.

D'Arcy of the Guards is a brisk and stirring story of sheer adventure, told with a vividness and spontaneity that leave behind an impression of distinct charm. The scene opens in England, and shifts speedily to America during the early days of the struggle for independence, and the hero is a dashing Irish soldier who might well have inspired the stagecraft of Brinsley Sheridan or warmed the cockles of Lever's heart. It is swift yet sure, and its fidelity to the times and actors give to its pure and clean romance those graces of verity so often vainly sought in such essays.

Essentially it is a play of action, and should it ever be cast in a dramatic mould its people and their environment are such as ought to invite a stage success. The wit and aptness of expression which characterizes the "Urban Dialogues," Mr. Shipman's earlier book, are here in plenty. The people talk with convincing naturalness, and no note is forced in an effort after that superficial smartness of pseudo epigram which bewilders the audience and irritates the reader.

The love of Major D'Arcy for Pamela Townshend, the tribulations of this brisk wooer, and the scene where the girl's devotion to the patriot cause and the soldier's sense of duty rising superior to his love invite a tragedy, are told in capital style. Here is an excerpt describing Pamela's ride in search of Washington's camp with the British plan of campaign, to secure which she has, as she supposes, shot to death the British officer who loved her:

"The road was an open book to her. Every hollow, every hill, every side-lane and by-path be-

longed to her memory from childhood. There was no uncertainty in her mind when she turned into the fields after a racing mile had set the reluctant blood chasing through her and had communicated some of the mare's buoyant mettle to her own jaded senses. Her hand grew firmer on the rein, vision came to her eyes, and, most blessed of all, that raging memory was subdued. The night enveloped her, and seemed to submerge her tiny emotions and raw consciousness in its mighty infiniteness. . . . On and on they sped. Brown Bess, too, caught the spirit of the perilous adventure, and spurned the miles with flying hoofs. Trees with winter-blasted branches seemed to beseech them to tarry, but on they hurried; grim, tight-shuttered houses mocked at their haste, but they heeded not; the sluggish river rolled on with its freight of grinding ice, while alone the twinkling stars speeded them on cheerily. Even the company these yielded was denied them when they entered the parlous blackness of a wood where only dimmest shadows kept them company, and stealthy midnight noises met their approach and again sounded in their rear. At last they left the open for good and were embraced in the impenetrable gloom of the forest."

It is heartening to know that so many of the younger American writers are turning to these eventful periods of our history for their inspiration and effort, and it is consoling to find one who is feeling his way slowly but surely, and has written a book at once unpretentious and interesting.

THE CUP RACES

IN 1851 the schooner "America" crossed the ocean and competed for a cup offered by the Royal Yacht Club. The race was sailed around the Isle of Wight. No time allowance was made for tonnage or sail area, the first boat crossing the finishing line being declared the winner. Fifteen yachts of from 45 to 390 tons competed for the cup, which was won by "America," a schooner of 168 tons. She crossed the finishing line fully ten minutes ahead

THE AMERICA'S CUP. A Pictorial History by L. A. Shafer. R. H. Russell & Co., oblong 4to.

of any of the Royal Yacht Squadron. In 1857 the owners of "America" presented the cup to the New York Yacht Club, to be held by it subject to challenge by a yacht of any foreign country.

The first move toward making permanent the history of the cup races in book form is made by R. H. Russell, who brings out a pictorial history, by L. A. Shafter, of the winning and defence of the "America's Cup," as it has come to be called. There are fourteen pictures, reproduced from large wash drawings, showing the most interesting point of each of the races since 1851.

The first in the series shows the "America" nearing the finish in her memorable race. Then follow drawings showing the "Magic" leading the New York Yacht Club fleet home in the first race on this side of the Atlantic; the "Columbia" leading the "Livonia" in the first race in 1871, and the "Sappho" on the beat home in the fifth race, during the same year, with "Livonia" tacking for the mark; the "Madeline" running home and the "Countess of Dufferin" beating out to the lightship; the "Mischief" winning from the "Atlanta"; the "Puritan" fouling the "Genesta"; the "Puritan" passing the "Genesta" near the finish;

the "Mayflower" leading the "Galatea"; the "Volunteer" and "Thistle" on their 20-mile beat to windward. Then follow three drawings of the "Valkyrie-Vigilant" race. The first shows the "Valkyrie" in the lead. On the run home "Valkyrie" burst her spinnaker, and was passed and beaten by the "Vigilant" by 40 seconds. Two excellent full-page drawings show the finish of this exciting race.

In the next illustration the "Defender" is shown crossing the bow of "Valkyrie III," forcing her to split tacks by blanketing her. The "Defender" at the finish and "Valkyrie III" fouling "Defender" are also well illustrated. Owing to the unpleasantness occasioned by this series of races no challenge for the cup was received until the autumn of '98, when Sir Thomas Lipton, the famous tea merchant, sent a challenge. The "Shamrock" has arrived, and will sail under the colors of the Royal Ulster Yacht Club; and the "Columbia," built in the Herreshoff yards, will probably be selected to defend the cup. Excellent drawings of the "Shamrock" and "Columbia" are given, and the collection as a whole, in the large oblong quarto form, is valuable and of interest to all yachtsmen.

BOOKS RECEIVED

FICTION

Without Dogma. Henryk Sienkiewicz. Translated by Isa Young. Little, Brown & Co., 12mo, 428 pp., \$1.25.
Fromont and Risler. Alphonse Daudet. Translated by George Burnham Ives. Little, Brown & Co., 16mo, 498 pp., \$1.25.
Père Goriot and The Marriage Contract. Memoirs of Two Young Married Women, etc. The Works of Honoré de Balzac. Centenary Edition. Translated by Katherine Prescott Wormeley. Little, Brown & Co., illustrated, 12mo, 2 vols.
The Queen of the Swamp. Mary Hartwell Catherwood. Houghton, Mifflin & Co., 16mo, 331 pp., \$1.25.
The Jamesons. Mary E. Wilkins. Doubleday & McClure, illustrated, 16mo, 177 pp., \$1.00.
The Blind Goddess. Randall Irving Tyler. Stuyvesant Publishing Co., paper, illustrated, 12mo, 253 pp., 50 cents.
Thornton Tales. Alice Brown. Houghton, Mifflin & Co., 12mo, 339 pp., \$1.50.

The Market Place. Harold Frederic. F. A. Stokes Co., illustrated, 12mo, 401 pp., \$1.50.
A Girl of Grit. Major Arthur Griffiths. R. F. Fenno Co., 12mo, 302 pp., 75 cents.
A Double Thread. Ellen Thorneycroft Fowler. D. Appleton & Co., 12mo, 418 pp., \$1.50.
Love Among the Lions. F. Anstey. D. Appleton & Co., illustrated, 12mo, 116 pp., \$1.00.
Pursued by the Law. J. Maclaren Cobban. D. Appleton & Co., 12mo, 343 pp., \$1.00.
The Awkward Age. Henry James. Harper & Bros., 12mo, 457 pp., \$1.50.
Idols. W. J. Locke. John Lane, 12mo, 386 pp., \$1.50.
The Duke of Linden. J. F. Charles. John Lane, 12mo, 296 pp., \$1.25.
Madame Izan. Mrs. Campbell-Praed. *Town and Country Library.* D. Appleton & Co., 12mo, 331 pp., \$1.00.
The Cable Story Book. Compiled by Mary E. Burt and Lucy Leffingwell Cable. Charles Scribner's Sons, illustrated, 12mo, 176 pp., 60 cents, net.

The Solitary Summer. Anon. Macmillan Co., 12mo, 190 pp., \$1.50.

Vassar Studies. Julia A. Schwartz. G. P. Putnam's Sons, illustrated, 12mo, 290 pp., \$1.25.

Trietram Lacy. W. H. Mallock. Macmillan Co., 12mo, 428 pp., \$1.50.

The Launching of a Man. Stanley Waterloo. Rand, McNally & Co., 12mo, 286 pp., \$1.25.

A Fair Brigand. George Horton. H. S. Stone & Co., illustrated, 16mo, 390 pp., \$1.25.

A Little Legacy. Mrs. I. B. Walford. H. S. Stone & Co., 12mo, 344 pp., 75 cents.

The Repentance of a Private Secretary. Stephen Gwynn. John Lane, 12mo, 194 pp., \$1.25.

A Deliverance. Allan Monkhouse. John Lane, 12mo, 272 pp., \$1.25.

The Wolf's Long Howl. Stanley Waterloo. H. S. Stone & Co., 12mo, 288 pp., \$1.50.

Richard Carvel. Winston Churchill. Macmillan Co., illustrated, 12mo, 538 pp., \$1.50.

The Good Mrs. Hypocrite. "Rita." T. M. Buckles & Co., 12mo, 284 pp., \$1.00.

"Fortune's My Foe." John Bloundelle. *Town and Country Library.* D. Appleton & Co., 12mo, 345 pp., \$1.00.

Cromwell's Own. Arthur Paterson. Harper & Bros., 12mo, 407 pp., \$1.50.

The Dreamers—A Club. John Kendrick Bangs. Harper & Bros., illustrated, 16mo, 249 pp., \$1.25.

When the Sleeper Wakes. H. G. Wells. Harper & Bros., illustrated, 12mo, 329 pp., \$1.50.

Miss Cayley's Adventures. Grant Allen. G. P. Putnam's Sons, illustrated, 12mo, 344 pp., \$1.25.

The Garden of Swords. Max Pemberton. Dodd, Mead & Co., illustrated, 12mo, 329 pp., \$1.50.

A Dash for a Throne. A. W. Marchmont. New Amsterdam Book Co., illustrated, 12mo, 322 pp., \$1.25.

The Pedagogues. Arthur Stanwood Pier. Small, Maynard & Co., 12mo, 287 pp., \$1.25.

The Yellow Wall Paper. Charlotte Perkins Stetson. Small, Maynard & Co., 16mo, 68 pp., 50 cents.

The Waverly Novels. Sir Walter Scott. Temple Edition. Charles Scribner's Sons. Woodstock, 2 vols.—*The Betrothed—The Tailman.* Each 18mo, leather, 50 cents.

Vacation Incidents. A. P. Gardiner. By the Author, illustrated, 12mo, 226 pp.

The Hooligan Nights. Edited by Clarence Rook. Henry Holt & Co., 12mo, 276 pp., \$1.50.

"The Trail of the Gold Seekers." Hamlin Garland. Macmillan Co., 12mo, 264 pp., \$1.25.

In Vain. Henryk Sienkiewicz. Translated by Jeremiah Curtin. Little, Brown & Co., 16mo, 287 pp., \$1.25.

Captain Jackman. W. Clark Russell. F. M. Buckles & Co., 12mo, 240 pp., \$1.00.

A June Romance. Norman Gale. *Blue Cloth Books.* H. S. Stone & Co., 18mo, 188 pp., 75 cents.

The Caracelli Emerald. Mrs. Burton Harrison. H. S. Stone & Co., 12mo, 314 pp., \$1.50.

Vengeance of the Female. Marriion Wilcox. H. S. Stone & Co., illustrated, 12mo, 318 pp., \$1.50.

Mary Cameron. Edith A. Sawyer. Benjamin H. Sanborn & Co., illustrated, 12mo, 220 pp., \$1.25.

A Cosmopolitan Comedy. Anna Robeson Brown. *Town and Country Library.* D. Appleton & Co., 12mo, 304 pp., \$1.00.

Letitia Berkeley. A. M. Josephine Bontecou Steffens. F. A. Stokes & Co., 12mo, 392 pp., \$1.25.

The Works of Honoré de Balzac. Centenary Edition. *Modeste Mignon—Fame and Sorrow.* Translated by Katherine Prescott Wormeley. Little, Brown & Co., illustrated, 12mo, each, \$1.50.

The Untold Half. "Allen." G. P. Putnam's Sons, 12mo, 273 pp., \$1.25.

Mr. Milo Bush and Other Worthies. Hayden Carruth. Harper & Bros., illustrated, 16mo, 218 pp., \$1.00.

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397.—(1) Will you kindly inform me what "jingo" means ?

(2) What is the rest of the stanza that begins :
"God blesses still the generous thought,"
and by whom was it written ?

B. K.

(1) The word is intended to designate those who manifest undue enthusiasm for a vigorous foreign policy. It came into use in England in 1877, being first applied to those who favored interference in the Russo-Turkish war, and was said to have been suggested by a popular song, one stanza of which was:

"We don't want to fight, but, by jingo, if we do,
We've got the men, we've got the ships, we've got the
money too."

398.—Will you kindly recommend some good book on botany which would give me the familiar names of the flowers of this part of the country. In other words, not a text-book with only the botanical names.

L. F. F.

We know of nothing better than Mrs. Dana's
"How to Know the Wild Flowers."

399.—I have seen this quotation attributed to Carlyle: "Our lives are pencil-marks on a wall." Can you or any reader tell me where in his works it occurs ?

M. A.

400.—Can you tell me what real persons are intended to be shadowed forth in the characters of Plantagenet, Lord Codrakis and Marmion Herbert in Disraeli's "Venetia"? In his dedication to Lord Lyndhurst he calls them "two of the most renowned and refined spirits that have adorned these our latter days." Also, is the separation of the latter from his wife, and their re-union, a fact; and was the manner of death of these two persons the same as related in the novel?

O. H.

They are believed to be intended for Byron and Shelley.

401.—I would like to ask regarding a book which I have vainly sought for a long time. It is a collection of fantastic stories for children, was extant about thirty years ago, and its literary workmanship is remarkable for delicate poetic touches and quiet humor. In the first story of the

group, a child, being told that a pot of gold lies at the foot of every rainbow, starts out in quest of the endowed spot. A toilsome journey brings him to the rainbow's source, which is guarded by a massive door, engraved with hieroglyphics. The child turns aside and studies ponderous tomes to decipher the inscription, but only masters it when years have passed, and he is bent with age and decrepitude. The writing is: "Knock and it shall be opened." The old man knocks; the barrier parts, and the long-sought pot of gold is disclosed.

J. M. K.

402.—Can you tell me who is the author of the following, and where it may be found? "The few remaining trees, clothed in the fantastic mourning of autumn, the long line of heavy clouds, melting away before the coming sun, and the distant mountain, seen through the blue mist of departing twilight, alone remained, as he had seen them in his boyhood."

E. P. M.

403.—(1) I wish to know the author of "Metzerolt, Shoemaker," published in 1889.

(2) In "Social and Present-Day Questions," by Frederic W. Farrar, on page 341-342, there is a poem. The first stanza is:

"When on my day of life the night is falling,
And in the winds from unsunned places blown,
I hear far voices out of darkness calling,
My feet to paths unknown."

Can you tell me the name of the author, and where I may find the complete poem?

M. L. W.

404.—Will you or any reader advise me as to who wrote the answer to Kipling's "Vampire," in which it was the man who did "not care"? and also where I can find both it and Kipling's poem?

K. E. G.

405.—We have had several discussions lately as to the use of capitals. For instance, whether in beginning a letter "Dear Grandpapa," Grandpapa should begin with a capital or a small letter. This discussion has been between persons who feel they are in a position to know, and has been quite spirited. What is the rule?

C. A. P.

There is no fixed rule, and good proof-readers differ. Our taste would be for the capital, because "Grandpapa" in the address of a letter is a quasi proper name.

406.—Can you give me any information about a writer whose family name before marriage was Renshaw? I once saw a volume of her poems. Whom did she marry, and under what name did she write?
W. S. P.

407.—I have seen this quotation credited to Coleridge: "And they two passed over the white sands, between the rocks, silent as the shadows." Can any reader tell me where it occurs? T. F.

ANSWERS

382.—Several correspondents remind us that we were in error as to the length of the poem about the little girl with a curl, and one furnishes this interesting anecdote of the discovery of the authorship: "Blanche Roosevelt, while preparing 'The Masque of Pandora' for the operatic stage, was invited to make a visit at Longfellow's home. One summer evening, while sitting on the piazza with the good, kindly poet, Miss Roosevelt, having mentioned some of the nonsense verses then current in the newspapers, ventured the opinion that the very silliest of these were the lines beginning, 'I know a little girl,' etc. While she was repeating the verses a member of the family who had not heard the previous conversation came upon the scene and said, as the lady concluded, 'Why, those are Mabel's verses.' And

then it came out that Longfellow had written the lines for the amusement of one of his grandchildren." Several send us slightly varying versions of the entire piece, of which the following, sent by M. L. B. W., appears to be the most complete:

"There was a little girl,
And she had a little curl
Right in the middle of her forehead.
When she was good she was very, very good,
And when she was bad she was horrid.

"One day she went upstairs,
When her parents, unawares,
In the kitchen were occupied with meals.
And she stood upon her head
In her little trundle bed,
And then began hooraying with her heels.

"Her mother heard the noise,
And she thought it was the boys
A-playing at a combat in the attic;
But when she climbed the stair,
And found Jemima there,
She took and she did spank her most emphatic."

Other answers from P. T. A., W. C. R., C. A. P. and L. S. One correspondent says there is a fine illustrated edition of the verses. This abundance of information concerning a nonsense song contrasts curiously with the lack of it when some almost classic productions have been inquired for in this department.

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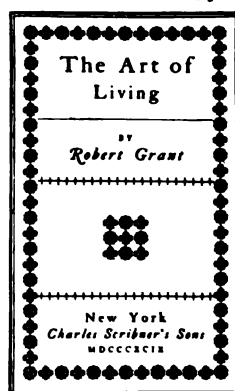
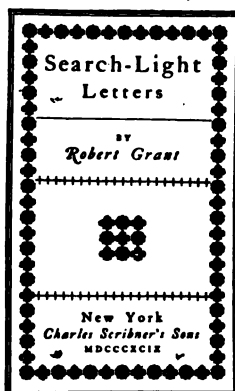
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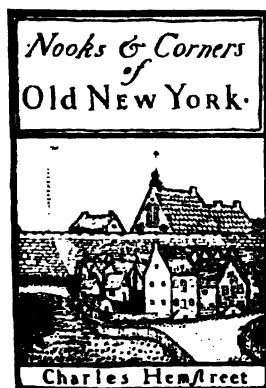
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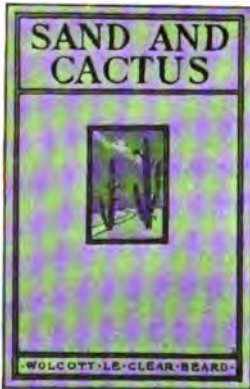
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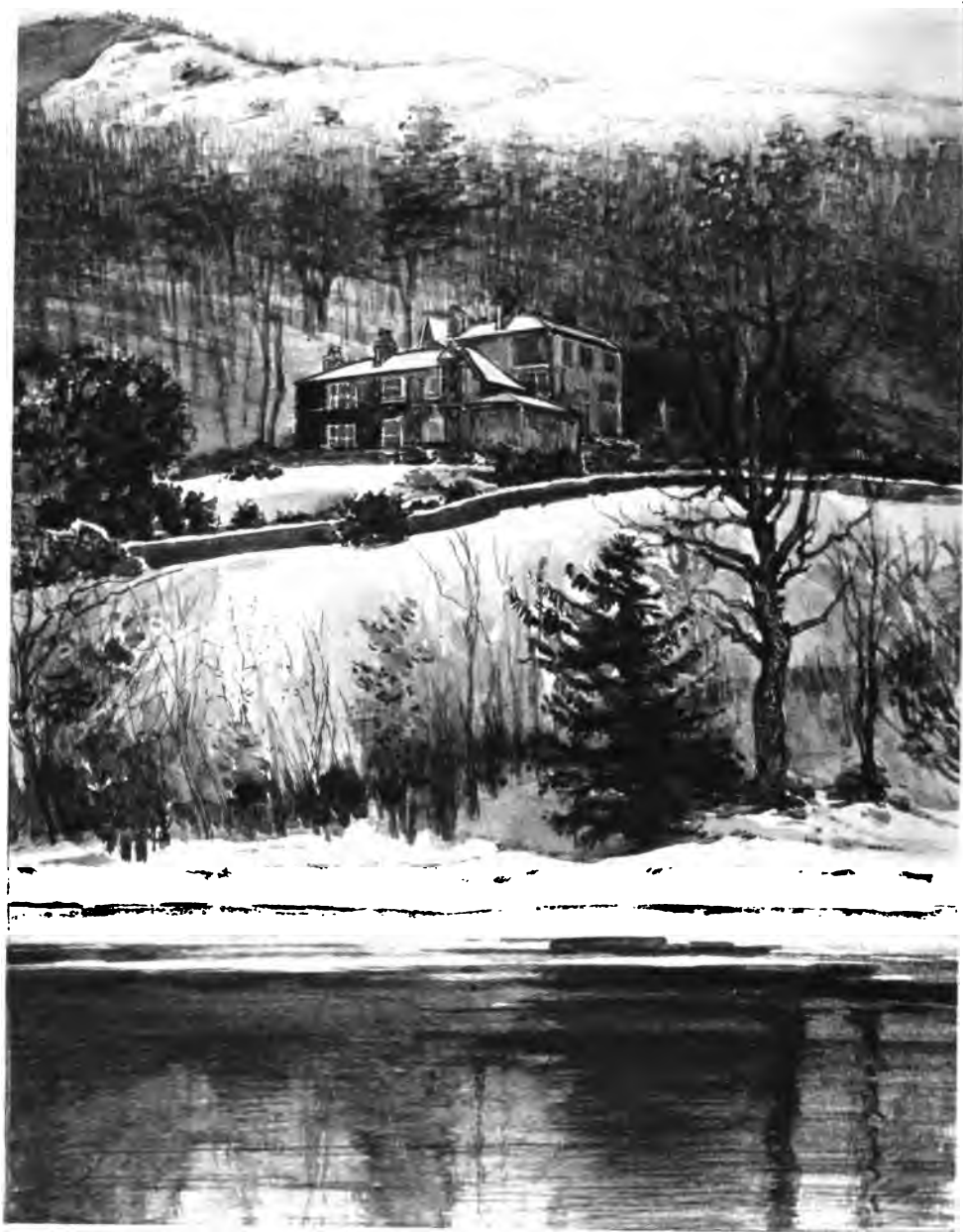
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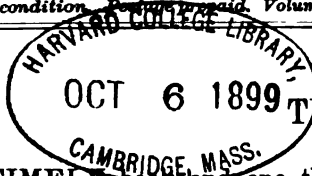
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A TIMELY book, and one that may have gained an even greater and far more ominous timeliness by the time this number of THE BOOK BUYER reaches its readers, is Mr. Hillegas's "Oom Paul's People," by an American who is a hearty friend of the Boers, and equally hearty in his denunciations of the shady manipulations of English politics by a crew of South African financiers. Mr. Hillegas holds that it is practically impossible for Americans to get at the truth of the controversy, because all the English papers present it colored to suit the needs of their case. Hence his book, which contains a most important interview with "Oom Paul" himself, and a refreshingly frank sketch of Mr. Cecil Rhodes. The interests of Americans in South Africa are discussed in a separate chapter. The book has just issued from the Appletons' press.

Dewey Day has come and gone and left in its wake three books on the life, achievements and personality of the idol of the nation. One of these is destined for the young, who could hardly find a better model in life. It is called, "With

Dewey on the Mississippi and the Pacific," is from the able pen of Mr. Rossiter Johnson, and appropriately forms the new volume in the "Young Heroes of Our Navy" series, published by the Messrs. Appleton. It follows from this that the book is an adroit mixture of fiction and history—the latter treated with all the respect that is its due, the former shaped to entertain and point the way. The other two books are for "grown-ups," one being on "Admiral Dewey, the Man," by the Hon. Mr. Barrett, once our Minister to Siam, who for three months was Dewey's daily companion at Manila after the battle (Harper & Brothers). The third book, "George Dewey, Admiral," published by the Doubleday & McClure Co., is by Mr. Frederick Palmer, and contains that gentleman's impressions of Dewey and the "Olympia" on their homeward progress from Manila, and versions of the battle as seen by the crew. The three books together thus form a panorama of the Admiral's life from Montpelier to the Asiatic Station and back again home.

The sixteen full-page illustrations in color that will accompany the late Sidney

Lanier's "Bob: the Story of Our Mocking Bird," are the result of a very ingenious *modus operandi* on the part of Mr. A. R. Dugmore, who reversed the method invented by Professor Garner, of short-lived monkey speech fame. Instead of locking himself in a cage for the study of inquisitive gorillas, Mr. Dugmore placed the mocking bird that served as his model in a structure large enough to allow of its following its natural habits undisturbed. Then he focussed his camera and waited—sometimes a few minutes, occasionally many hours. In this way were obtained the striking pictures of the bird appropriate to the text, even to one showing it recovering from a prize-fight without gloves. The text itself, it is needless to say, is humorous and philosophic, with a delicate vein of affection, giving it a tender, intimate touch. Messrs. Charles Scribner's Sons will publish the book at an early date.

Another book in which the camera plays an important part, is "Modern Daughters," by Mr. Alexander Black, well known for his "Miss America," and other picture plays. Mr. Black is the inventor and sole patentee of this form of entertainment—one of the most ingenious applications of photography to literature and the lecture platform ever perfected. It would be hard to define with exactitude this combination of pictures and text, but this has become superfluous, as the result is already widely known. In his new venture the author will report conversations with various American girls and one man—to wit: a débutante, a heroine, a left-over girl, a chaperon, a Gym girl, a club woman, a nice man, a cynic, an engaged girl, and a bride. This group suggests a wide range of emotions, besides beauty, grace and fine clothes.

By a slip of the pen in his "Notes of

Rare Books" in the September BOOK BUYER, Mr. E. D. North recorded the curious announcement that the late James Toovey's library included "a large collection of Aldines and Alduses." Of course he meant to say "Aldines and Elzevirs," and begs to make this correction at his first opportunity.

Readers of the *Atlantic* will remember Mr. Rollin Lynde Hartt's two penetrating articles not many months ago on "A New England Hill Town." Those of longer memory will recall his "Montanians," published several years before. The November number of the magazine will have a paper from the same hand on "The Ohioans," and this in turn will be followed by another, "The Michiganders." This catalogue of United States citizens would not be enumerated but for the announcement which can be made in connection with it, of a book bringing Mr. Hartt's memorable articles together, and thus providing us with an important study of American types.

We think we need make no apology for reprinting so many illustrations from Mr. Mitchell's new volume of "American Lands and Letters;" we do not recall another recent volume containing so many interesting prints. Many of the portraits are from scarce and hitherto unpublished originals, and the views of places—of which we republish four in these columns—have equal value to student of literature and to antiquarian.

The decision which Messrs. Small, Maynard & Co. have recently secured in the United States Circuit Court against the Chicago publishers who brought out an unauthorized edition of "Mr. Dooley's" writings, has an importance which must be recognized by all who deal directly and in-

directly with products of the pen. The court ruled that "the name 'Dooley' associated with the titles and designations of books, has become a characteristic designation of Finley Peter Dunne in the nature of a tradename—a trademark," and reserves the exclusive use and benefits of this trade name to "said Dunne and his authorized publishers." Thus at last the creator of *distinguished fiction* is raised to the level of the patentee of a cheap medicine.

The second Dooley volume which had been announced for September has been delayed into early October by the arrival of four stories relating to the trial at Rennes. As the stories are said to be in Mr. Dunne's happiest vein, the book will be all the more worth waiting for.

In Mr. Ernest Seton Thompson we have a naturalist of distinction and one of the few men who have won international fame with a single book. "The Trail of the Sandhill Stag" is the longest story of animal life he has yet done, and he has made for it eight of those illustrations that are so truly at one with the text (among them one in colors), and numerous marginal drawings, original in conception, humorous and evidencing an almost intuitive knowledge of our little brethren and their ways. In this new tale the author has successfully undertaken to depict the feelings of both hunter and hunted, of the man who pursues and the animal that flees. The book is now in the Scribners' press.

Since Dickens's day, the Christmas story has become an almost unattainable ideal. It would seem easy to write, since nearly everything that goes to its making is provided by tradition and the message of good-will and love of the day; and yet few have succeeded in making the simple tale reach the heart as it is touched in the "Christmas Carol." Mr. Thomas Nelson

Page has made the attempt, and, we believe, has succeeded in "Santa Claus's Partner," which the Messrs. Scribner will have ready for the holidays, with illustrations in colors by Mr. W. Glackens. It will tell the story of childhood and its influence for good in a hard, prosaic world, as it ought to be told on the one day that in all the long years is above all the children's own. The transition from Mr. Page to Mr. Cable easily suggests itself, for the names of the two are closely associated by their work. The Messrs. Scribner have undertaken the publication of an *edition de luxe* of Mr. Cable's "Grandissimes," limited to 204 numbered copies on Japan paper, with twelve full-page illustrations and eight head- and tail-pieces by Mr. Albert Herter, the young artist who attracted immediate attention by his first work as an illustrator in another of Mr. Cable's books—"Old Creole Days"—published two years ago in a similar sumptuous manner. The two books will be uniform in every mechanical detail, and are intended as companion volumes. With the atmosphere of the South hovering over this paragraph, we cannot refrain from mentioning the early publication in book form, by the same publishers, of Mr. Joel Chandler Harris's "Chronicles of Aunt Minervy Ann," that genuine old ante-bellum darkey, whose type, unhappily, we think, is fast disappearing. Aunt Minervy Ann has already found a spot in the hearts of all who have come to know her, and Hamp, too, we believe, will not soon be forgotten, nor indeed, will the white folks with whom their lives were cast, or that life itself. The book will probably share the popularity of "Uncle Remus," and not without cause.

If there is any one person who may be supposed to read all the Sunday newspapers in the country, it may certainly be



From "Leatherstocking to Poe's 'Raven.'"

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LOOKING UP BROADWAY FROM ST. PAUL'S CHURCH IN 1890

[From Swedish engraving by Arkell after a drawing by Klinckowstrom]



From "Leatherstocking to Poe's 'Raven.'"

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THE CITY OF CHICAGO IN 1881

[From an English lithograph].



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COMMENCEMENT DAY AT HARVARD IN HOLMES'S TIME

[From the "frontispiece to Josiah Quincy's "History of Harvard University"]



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YALE COLLEGE IN 1890

assumed that the title of Mr. Joel Chandler Harris's story "Plantation Pageants," is familiar to him. It has been very extensively "syndicated," and now is on the point of attaining its manifest destiny in the form of a volume bearing the imprint of Messrs. Houghton, Mifflin & Co. Though "Little Mr. Thimblefinger" does not himself appear in the narrative, it is a continuation of the Thimblefinger stories, and many characters who have already won their way to the favor of readers young and old are met with again in "Plantation Pageants."

One who was an intimate friend of the late Edward Noyes Westcott has written us a letter so full of interesting anecdotes that we give space here to a number of them. Had Mr. Westcott lived, it is possible a later book than "David Harum" might have contained more literary fibre, though not a better string of stories. They are published by permission.

The 'homely philosophy of the elemental David Harum would not lead one to fancy that his creator was a man of complex ethics and religion. His leaning was toward theosophy, in the elusive, esoteric doctrines of which his intellect revelled. "It seems to fit better than anything else," he used to say, but was not prone to discuss it at any length. If any one was pertinacious he had books to recommend, and in them could be found a clue to his beliefs. He found that the tenets of ethics and psychics which pleased him were uncomprehended or disapproved by most people, and as he disliked an emotional controversy, he usually kept his counsel on these points. Yet with no love for orthodox religion he was kept in regular attendance at church by his work in the choir where his finished, mellow voice gave beauty to a service of ascetic simplicity.

"The weakness of a letter is its protection," said Edward Westcott one day when the conversation turned on correspondence. "An opened letter has no defence except the honor of those before whom it is exposed." His own letters were signally brilliant, full of thought, sad with a chastened melancholy, humorous with a keen wit.

He was too procrastinating to make an ideal correspondent so far as quick replies went, but his letters repaid the waiting, and made more than one admiring friend exclaim, "Why don't you write for publication?" To this he once replied with a humorous smile, "I have tried my wares on a few publishers, but they'll have none of me."

One of the critics of "David Harum" has selected as the weak spot in Mr. Westcott's armor his picture of life in New York. To defend the author it is necessary to mention that his hatred of New York was so intense that he never went there if it could be avoided, and then only remained the briefest possible time. To use his own language, "If needs must, I go; but I take a night train from Syracuse, attend to business, lunch at the Hoffman House and take a night train back. And, speaking of luncheon, did you ever experience anything so joyless as trying to get rid of a bottle of champagne all by yourself?"

To continue the defence of his portrayal of home life in the city, it must be said that the one or two houses he visited were of the spacious kind where the family might gather in the central hall if they chose, as did the people in his book. There are such in New York, even if most of us do have to content ourselves with a narrow slip from fifteen to twenty-five feet wide.

It is not only in his book that Mr. Westcott exorcises the winter in central New York. It was always a matter of irritation to him, not only because of his physical delicacy, but because of his fastidious dislike of everything that was not fine and fair. When he was in a Southern winter resort he wrote: "I am just hanging on in hope that the home weather will put on its thin clothes before the first of May. . . . The doctor concluded that if I would wait here till the New York climate got down to good behavior, I might go home and be 'healed' there."

Here is an extract from one of his letters that strikes with deep significance as the utterance of one whose loss is felt even by those who never knew him. "Dying in itself is a small matter enough. It's the everlasting complications and perplexities it involves."

"I am weary; I want some motherly woman to 'do for' me," said Edward Westcott, one day, in childish appeal. This was after Mrs. Westcott's death, and when the children were more of a care than a solace. He was often depressed and longing for the efficient sort of sympathy that expresses



From "Leatherstocking to Poe's 'Raven.'"—Copyright, 1890, by Charles Scribner's Sons.

R. W. EMERSON

itself in service. Yet he permitted so few to know him with any degree of intimacy that the great world who would gladly "do for" him now, never dreamed of his existence until he was not. Reserve was easier than effusiveness, and he stood aside and let the world go by. "Perhaps you have noticed," he said, one day, with a note of satisfaction, "that while nearly all the men in Syracuse call each other by their first names, I am always Mr. Westcott. Scarce anyone calls me Ned."

The following lines were one day shown to Edward Westcott by a lady who fancied she had a gift for verse, and wanted his criticism:

"Pain in my heart slept long;
Joy lulled
Him with her low, sweet song.
"Soon entered Love whose voice
With Joy
Made all my heart rejoice.
"Alas! they wakened Pain!
Who woke
And vexed my heart again."

Mr. Westcott took up a pen, and without spoken comment, added a final verse:

"And yet I reck not Pain
Nor Joy,
If only Love remain."

✽

The careful reader of "David Harum" must note the author's appreciation of "old wine to drink." He had a taste in wine as fine and fastidious as in every other thing that gave him pleasure. And he believed that champagne was the only true blender of all the warring traits of a roomful of people. One evening when a dinner party was arranged at his house Mrs. Westcott came to him in all a housekeeper's despair, saying that the cook was ruining the entrées and the feast would be spoiled. "Never mind, my dear," he said consolingly; "I'll take care that the wine is plenteous and of the very best vintages, and no one will think of the food."

Edward Westcott was one day speaking of the relative merits of men and women.

"Which do you like best?" asked a lady, sure his reply would be in favor of her sex.

"Well," he returned with the reluctance of one who dislikes to oppose. "I rather prefer men. They get on together better—and on the whole they're honest."

"Yes, but why are they honest?" asked the lady in challenge.

"Because," returned Westcott, gently disarming her, "for about six thousand years—that is about the age of the world, isn't it?—man has been oppressing her, and mild deceit is her only means of gaining a point."

✽

While the "Letters of Robert Louis Stevenson" will probably hold the first place among the purely literary books of the season, the Messrs. Scribner have in preparation several other books of allied interest, notably the "Letters of Sidney Lanier," written by him during the years 1866-1881 to his wife, and to H. Gibson Peacock, Paul Hamilton Hayne, and Bayard Taylor, with the latter's answers. The letters to Mr. Lanier, of which we had a fore-

taste recently in *Scribner's Magazine*, describe his impressions, both as a listener and a performer of music; and the whole series has a high biographical value, as in it Lanier reveals himself with unconscious frankness and the delicate power of a well-trained pen. Professor Max Müller won hosts of friends with his "Auld Lang Syne," which presented an unsuspected side of that great scientist. His chatty, optimistic and clever autobiographic reminiscences of the many notable men he has known during his long and brilliant career, will now be supplemented by a second volume, devoted to his "Indian Friends," the title covering in the case of this erudite student, also the literature, philosophy and religion of ancient India.

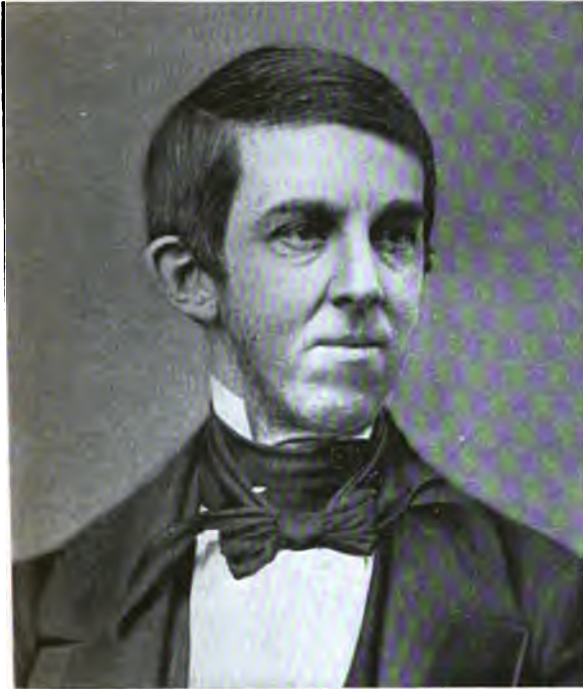


The editor of the *Atlantic Monthly* has in his hands the first half of what promises to be an uncommonly interesting volume of reminiscences. It is practically the autobiography of Mr. W. J. Stillman, whose varied life has brought him into intimate relations with so many men and women known to all the world that he cannot write of himself without throwing valuable light upon them. The letters of James Russell Lowell spoke in many pages of one of Mr. Stillman's best friendships. As editor of *The Crayon* in New York in the fifties, as United States consul at Rome and Crete, in the sixties, as the Roman correspondent of the *London Times* for twenty-two years ending in 1898, and as a frequent and authoritative writer on artistic and other subjects, Mr. Stillman, gifted with no common power of expression, can hardly have failed to accumulate and record many significant experiences of the best modern life. During the first six months of 1900 the *Atlantic* will print selected chapters from the reminiscences, which will duly appear as a book.

We have none of us yet forgotten the interest aroused by Mr. Henry T. Finck's "Romantic Love and Personal Beauty." A new work on an allied subject from the same pen is now in the Scribners' press. It is called "Primitive Love and Love-Stories"—a title suggestive of an almost inexhaustible field for him who is willing to delve therein. Mr. Finck has spent thirteen years in gathering the material for this study of the evolution and sociology of love and marriage, and of the old tales illustrative of their gradual growth. Mr. Finck's name suggests music, and the best and highest in music at that; consequently we may here mention (especially as love and music are not so very distantly related) that the Scribners have just added to their "Music Lovers' Library" a new volume, on "The Pianoforte and its Music," by Mr. H. E. Krehbiel. The volume, which contains eight portraits, presents an epitome of the entire literature on the subject.



M. Émile Michel has added to the fame he won with his "Life of Rembrandt" by an equally sumptuous work on "Peter Paul Rubens: His Life and His Work." The translation of the text is by Elizabeth Lee; and the illustrations consist of twenty-nine colored plates, forty photo-gravures, and over 200 cuts in the text, which makes these two volumes far superior in this regard to the Rembrandt, Correggio, and Da Vinci already issued in the series. Messrs. Scribner are the American publishers of the new work. Another important book on art published by them this fall is "British Contemporary Artists," by Cosmo Monkhouse, a handsomely illustrated royal octavo volume, containing critical and descriptive chapters on Burne-Jones, Watts, Alma-Tadema, Millais, Leighton, Orchardson, and Poynter.



From "Leatherstocking to Poe's 'Raven.'"—Copyright, 1900, by Charles Scribner's Sons.
OLIVER WENDELL HOLMES

The name of Miss Lilian Whiting is joined with the titles of two important new books on the fall list of Messrs. Little, Brown & Co. The first is "Kate Field: A Record," which is defined not only as "a personal biography of the noble and interesting woman whose life it portrays," but also as a narrative invested "with the local atmosphere of the cities and periods in which Miss Field was an active and vital factor." The second is "A Study of Elizabeth Barrett Browning"—less distinctively a biography, if one may judge from its announced "contents," and more the "study" which its title leads the reader to expect. The same firm promises "The Art Life of William Morris Hunt," by Miss Helen M. Knowlton, who studied and taught with Mr. Hunt and preserved records of many of his original and suggestive sayings.

Glancing down the long list of announcements of forthcoming books made by the Macmillan Co., we note Mr. Marion Crawford's "Life of Pope Leo XIII.," in two volumes, with several portraits in photogravure; Mr. Norman Hapgood's monograph upon "Abraham Lincoln, the Man of the People," with portraits and facsimiles of documents; the "Autobiography" of Mr. Clement Scott, the veteran English dramatic critic; the second volume of Mr. Thomas E. Watson's entertaining "Story of France;" "Child Life in Colonial Days," by Mrs. Alice Morse Earle; August Mau's "Pompeii: Its Life and Art," translated by Professor Francis W. Kelsey, of the University of Michigan, illustrated with nearly three hundred plates and plans; "Wild Eden," a volume of poetry by Professor George E. Woodberry; a number of new is-

ssues in the various "Temple" series, and a quantity of fiction, among which may be mentioned "Young April," by Edgerton Castle; "Via Crucis," by Mr. Crawford; "They That Walk in Darkness: Ghetto Tragedies," by Mr. Zangwill; "Henry Worthington, Idealist," by Margaret Sherwood, and "Fruitfulness," a new novel by Zola. In addition the Macmillans announce a re-issue in an attractive form of the Bentley edition of Walpole's "Letters." The edition is in nine volumes, fully illustrated with engraved portraits and vignettes.

Among the miscellaneous books of importance on the Messrs. Scribner's autumn list are "The Highest Andes," by Edward A. FitzGerald, F.R.G.S., with a description of the ascent of Mt. Aconcagua, the loftiest mountain ever climbed, and forty

illustrations from photographs by the author; "Mrs. John Drew's Reminiscences," which are practically a history of the American stage since the days of Macready, with an introduction by her son, Mr. John Drew, and numerous rare portraits, facsimiles of programs, etc.; "Anglo-Saxons and Others," by Aline Gorren, a discussion of the superiority of the race, its causes and probable endurance, with due regard for the weak spots in its strength; "The Authority of Criticism, and Other Essays," by Prof. W. P. Trent of the University of the South; who in his "Other Essays" covers a wide field, from translating Horace to Mr. Howells's opinion of romanticism; Robert Grant's "Searchlight Letters," which have attracted as much attention as his "Art of Living," with which it is uniform in binding and typography; and Dr. Henry van Dyke's "Fisherman's Luck, and Other Uncertain Things," an out-door book after the manner of the successful "Little Rivers," with illustrations by Sterner, Smedley, Relyea and French.

Rudyard Kipling's "Stalky and Co.," which was published on September 30, by the Doubleday & McClure Co., contains an introductory poem, "Let us now praise famous men." This poem was an afterthought of the author, the "copy" of it not reaching the American publishers of the book until after it had gone to press. In fact, a few of the volumes had already been bound, and these contain the poem printed on an "inset." We mention this for the benefit of collectors of Kiplingiana, and whet their desire by repeating that the number of these copies is very small.

Mr. A. T. Quiller-Couch's new novel, "The Ship of Stars," heads the list of the Messrs. Scribner's new and forthcoming fiction. Mr. Hornung, the creator of the



THE INFANTRYMAN

[From Christy's "Men of the Army and Navy"]

fascinating "Amateur Cracksman," tells us of another engaging villain in "Dead Men Tell No Tales," a romance of piracy in the nineteenth century, and of love in England; Mr. Herbert E. Hamblen adds to the number of "sea books" which is rapidly increasing "The Yarn of a Bucko Mate;" while the late Blanche Willis Howard selected for her posthumous novel of life and love in Suabia the cumbrous title of "Dionysius the Weaver's Heart's Desire." A uniform edition of the novels and stories of Richard Harding Davis, in six small volumes, to be known as the "Olive Leather Edition," contains "Gallegher," "Soldiers of Fortune" (2 vols.), "Cinderella," "The King's Jackal," and his latest book, "The Lion and the Unicorn."

A collection of the folk-lore songs, negro-rhymes, street venders' cries, etc., of the Gulf States, the Atlantic seaboard, and the inland States of the South, has been made by Mr. Francis P. Wightman, and published by Messrs. J. F. Taylor Co., of this city. Books of this kind are still very rare in this country, notwithstanding the laudable work of the American Folk-lore Society and other similar bodies, and their value increases with each succeeding year and the gradual disappearance of what is local, curious or picturesque in the national life before the advance of a uniform and monotonous civilization. Mr. Wightman calls his collection "Little Leather Breeches, and other Southern Rhymes." It is the result of several years of study, research, and discriminating selection.

The latest accession to the list of "Beacon Biographies" is a volume dealing with Thomas Paine, by Mr. Ellery Sedgwick. This, with Mr. Field's *Hawthorne*, Mr. H. C. Merwin's *Burr*, Mr. J. E. Chamberlin's *John Brown*, and Mr. C. W. Ches-

nutt's *Frederick A. Douglass*, completes the group of five to be published during the autumn. The other volumes previously announced are still in preparation.

The fall list of Messrs. Richard G. Badger & Co. indicates clearly enough that Boston is harboring another young publisher of energy and foresight. Of books that might appear on the lists of any of the older publishers, this firm announces "The Price of Blood: an Extravaganza of New York Life in 1807," written in five chapters and illustrated by Howard Pyle; a new volume of five novelettes, "Old Madame and Other Tragedies," by Mrs. Harriet Prescott Spofford; and "A Beautiful Alien," by Miss Julia Magruder. What an older publisher might very well have done long ago—and it is remarkable that nobody has done it—is to bring out "The V-a-s-e and Other Bric-à-Brac," by Mr. James Jeffrey Roche. The popular verses which give this book its title have never appeared in a book since their publication in *Life* ten or twelve years ago. Another enterprise, more distinctly novel, is the inauguration of a series of "Sock and Buskin Biographies," studies of actors and actresses. The first volume in this series will be Mr. John D. Barry's life and appreciation of Julia Marlowe.

It was in 1895 that the Rev. Arthur Brooks died, and that his family placed in the hands of the Rev. Prof. A. V. G. Allen, of Cambridge, the materials for completing the exhaustive "Life of Phillips Brooks." This work is now accomplished, and has gone—in part if not entirely—to the printers. It will be published by Messrs. E. P. Dutton & Co., and by those who have been privileged to know of its character is said to possess a distinction and value fully justifying the expectations it has aroused.

The Rambler.



Frank Gully James W. Ruston

JOHN RUSKIN AS A WRITER

NEVER was anyone more clearly destined for the pursuit of literature than John Ruskin. He was a bookworm, as Mr. Collingwood expresses it, at the age of five, and at six he began to imitate the books he was reading, and even to write books himself. The very sight of printing type possessed an intense fascination for him, and before long it was not enough that his infantile productions should be merely written: they were accordingly executed, with infinite labor and skill, in excellently drawn Roman characters—an accomplishment which Professor Ruskin retained till late in life and practised on occasion. Even at that time he began to carry out his work according to initial programme—(a system of planning which governed all his man's work until the latest, except only the "Seven Lamps of Architecture" and "The Stones of Venice"); and he was no more than seven when he embarked on the second part of his baby-historico-philosophical autobiography, entitled, "Harry and Lucy Concluded," which he continued for three years—"Printed and composed by a little boy." Then followed his account of the tours regularly undertaken to the Lakes and elsewhere, under the felicitous title of "The Ileriad," and presently his young soul, precociously awakened to the beauties of Nature, broke forth into verse, and he sang, as the linnet sings—"because he must." He was always observant, and loved to record the results of his observation in verse, at once childish, ambitious, and "big." Indeed, his first dated poem, the story of a mouse, entitled "The Needless Alarm,"

is extraordinarily complete for a poet of six.

It is curious and interesting to observe to how great an extent Ruskin's literary habit—instinctive, primarily, though it was—was formed by family nurture and family intercourse. Few fathers and still fewer mothers predestine their child to a career of letters; but before they had made up their minds that he should be a bishop, Ruskin's parents had quite decided that he should be a poet: a conclusion well justified, as it appeared, by the boy's extraordinary facility in writing verse in which there was at once rhyme and reason. Of course, they were influenced in this fashioning of his prospects by the wealth which they enjoyed—necessity never coming into the scope of calculations and contingencies. It has, indeed, often occurred to me that had Ruskin been unbacked by wealth, looking only to his daily task for his daily bread, he might have failed to find in the journalistic market—that life-belt of the youthful writer without means—the needful encouragement for his independence of thought and manner of diction, which to the general reader were "both Greek and *caviare*;" and he would have found himself edged on to that path of science which he was more than once inclined, unpersuaded, to adopt. Dickens at one time hesitated whether he should not rather adopt the stage as a profession; Gainsborough only just resisted the louder call of music; even Mr. Frith narrowly escaped the auctioneer's rostrum, and Sir Edward Burne-Jones the pulpit. It was a happy chance that kept them all in the road they were fittest to tread; but in Ruskin's case there was no element of chance at all. He followed the direction pointed out alike by his own taste and

NOTE.—All the pictures in this article are made from copyright photographs by Mr. J. McClelland, of Coniston, taken in 1897, by permission of Mr. Ruskin, and now published for the first time.



RUSKIN'S BEDCHAMBER

the guidance of his parents, encouraged by their applause, sustained by their support, and induced to labor at the very work which it was his most earnest desire to produce.

In the first place, his education was literary in its manner. In the second, the boy had to listen nightly—a delighted auditor—to the reading by his father of fine literature and “the poetry of reflection” with which he was in profoundly sympathetic harmony. Later on, he began for his father’s birthday, or on New Year’s Day, to write a poem or a drama of a vigorous or a reflective kind; he would start a vast work—vast, for nine years old!—such as “Endosia, a Poem on the Universe,” and hardly needed the rewards with which, as encouragement for lack of emulation, his literary labors were paid: with classic Homer, a shilling a page; literary composition, a penny for twenty

lines, and scientific articles at a penny apiece. His diaries and note-books were viewed with favor; his later excursions into Anacreontics were smiled upon; and his somewhat more mature verse and early, though yet not shallow, art criticism were gravely submitted to Rogers and Turner respectively, for their approval. And when the serious business of his life began, the whole family would travel from place to place, to Scotland or to rural England, to Venice or to Florence, to the Campagna or the Alps, just as his work in hand demanded, and his labors were watched and criticised with ready sympathy and deep solicitude. And when the day’s work was written and John would read it to his parents and their guests as they gathered round the evening lamp, he was rewarded with applause—even with the tears which his eloquence sometimes drew—but never could expect,



THE STUDY AT BRANTWOOD

or even wish, to escape the cultured criticism of his father or the shrewd, unsparing judgment of his mother.

Thus it was, surrounded by such immediate influence, that he produced his best work. Even the guests—especially the pretty ones—not only made him think; they made him write. Was it not in answer to a challenge from a dainty girl that the youth, supposed by her to be too deeply steeped in art and geology to possess the gifts of grace and imagination, wrote "The King of the Golden River"?—just as Thackeray embroidered the prettiest of his tales for a little friend of his who lay upon a bed of sickness, and Cowper, too, proudly obeyed a lady's sweet command. And was it not by way of playful wooing that Ruskin penned that essay on the relative beauties and dignity of music and art?—a form of courtship that was not at all appreciated—as he ex-

pected. And, again, did he not write, "Leoni, a Legend of Italy," to please a little—wholly unappreciative—French lady whom he thought he loved? Ruskin, indeed, worked always, so to speak, within the "cathedral close of the parental fane;" his father, too, became his *homme d'affaires* and made all terms with publishers; and so far used his sympathy to spur his son onward in his work, that we find John Ruskin's efforts still coinciding with his father's expressed wishes or with the date of his birthday. Thus, for example, he began the second volume of "Modern Painters," and again the third, at Vevey, because his father desired it so; and the fifth, in 1859, because old Mr. Ruskin begged to see the great work finished before he died; and the publication of the "Seven Lamps of Architecture" was purposely arranged for issue upon his father's birthday. Home sympathy is

hus a factor of the first importance to be considered in connection with the literary life-work of John Ruskin; and if I seem to have insisted on it here unduly, it is because I believe that the fact has seldom, if ever, been commented on—certainly not, at least, been accorded the attention it deserves.

His adoption of a literary "style" was not in the first instance deliberate—it was forced upon the impressionable boy and, striking in congenial soil, developed in proper accordance with the laws of evolution. Strongly influenced by the books he heard read as a child—such as "Don Quixote" and Young's "Night Thoughts," and by the chapters of the Bible which he was ordered to commit to memory, the strongest of literary styles, and none but the best in their way, were all that he was allowed to know. Scott and Byron were among his earlier models, until he came to learn that "Johnsonian balance and Byronic alliteration" were not "the ultimate virtues in English prose"—a conclusion borne in upon him by the reading of "the perfectest existing model"—Hooker's "Ecclesiastical Polity." Then Herbert, Helps, and Locke were among his early teachers, and Virgil too—all of whom were duly imitated, and some of the resultant masterpieces carefully fair-copied in the reverent spirit, and some of the skill, inspired by the missals he had seen and regarded with loving awe. It is notable that when he first came to read Carlyle—that is to say, the "Heroes and Hero-Worship"—Ruskin liked neither his style nor mode of expression, though in course of time he duly came to submit to their influence and to regard the Chelsea Sage as his avowed Master, who was, he said, along with him, sole champion in England "for God and the Queen."

I may here remark that his objection to Carlyle's assumption of literary quaintness was probably instinctive in its dislike

of all affectation. For affectation it was, as Sir Charles Gavan Duffy—Carlyle's many years' friend—has assured me; that his rugged style, with all its peculiarities of form and diction, were adoptive, and more than once formed the subject of banter by Mrs. Carlyle, a form of humor in which her spouse showed no particular delight.

At first, then, Ruskin's style was poetic, vigorous, "grand" (as it was academically called) in its own order, even flamboyant; yet refined and graceful, always with a touch of tenderness or suspicion of daintiness—even when he was embarking upon some tragedy in which melting love or ferocious hate were to be presented as they had never been presented before. But all the while the young author was assiduously cultivating the *art* of writing—assisted by his old friend and literary mentor, Mr. W. H. Harrison; weighing words, rounding periods, arranging alliteration, and swelling up great volumes of sound and sense, rolling waves of indignation and denunciation, to such a point that all appearance of artificiality is absent from his finest work. "If I am ever allowed, by public estimate," he says somewhere, "to know anything whatever, it is—to write"; and he has declared that even in "the exaggerations" every word is carefully chosen and weighed before it is woven into his sentences. At first, indeed, "fine writing" for its own sake delighted his æsthetic soul, and the applause awarded to unprecedented success in its own line, sounded pleasantly in his ears. But that did not suffice him. He once told me, with some bitterness, when expressing his disappointment with the result of his life's-teaching—that the people have not done what he told them, because they preferred to listen less to what he said than to how he said it. He therefore came to look upon style as one of the lesser—if not the literary, at least of a writer's and

a teacher's—gifts; and would even laugh at his own triumphs that once so delighted his parents and himself. "People used to call me a good writer then," he wrote long afterwards; "now they say I cannot write at all, because, for instance, if I think anybody's house is on fire, I only say, 'Sir, your house is on fire.' Whereas formerly I used to say, 'Sir, the abode in which you probably passed the delightful days of your youth, is in a state of inflammation.' And everybody used to like the effect of the two *p*'s in 'probably passed,' and of the two *d*'s in 'delightful days.'" His mastery would not have bred such good-humored contempt had not the relative importance of his teaching and the principles for which he fought, rightly assumed an overwhelming preponderance in his mind: weapons and armor being no doubt of vast concern in a life's struggle, but of infinitely less concern than the cause to be, by them, established and upheld.

So in due time his style was changed—about the year 1860—and the outbursts of poetic eloquence gave way to simplicity and clear-cut intelligibility. Relatively short sentences took the place of ripples of daintiness and waves of fascinating diction (the concluding sentences of the preface to "Queen of the Air," for instance, is written almost wholly in monosyllables)—but without any sacrifice of the burden of Charlotte Brontë's *pronunciamento* that Ruskin was "one of the few genuine writers, as distinguished from book-makers, of the day." The change was characteristic, and, I think, perfectly in harmony with the writer's view of Nature—now regarding it as a sweeping panorama for the ranging eye, and now as little "monosyllabic" subjects fit only for microscopic examination. Yet to the end he has maintained his romantic passion for picturesque titles and non-explanatory chapter headings—partly, with the oft-ex-

pressed idea that a profound thinker and philosopher should not make his meaning too manifestly clear, lest by being too easily read and too readily understood his words should be as easily sipped and as readily forgotten. A little searching, it is obvious, is good for all but the superficial reader. And so, as M. de la Sizeranne has happily expressed it, the title of "Sesame" has no virtue to open the labyrinthine chamber of his meaning, and that of "Ariadne" no thread to guide you thither. Yet Ruskin remained as discursive and excursive as ever—more, indeed, than ever; a style that would be fatal to any but a man of genius, and disastrous even to him, had he not already planted himself firmly in the hearts and in (but not over) the heads of his countrymen. And thereafter Ruskin restrained his hand. One day, after reading to me the final sentences of one of the chapters of "Aratra Pentelici," in that delightful voice of sing-song, modulated cadence peculiar to him, he said, as he sadly closed the book: "There; I have never written closer than that." Indeed, he would polish and polish again, never failing at last to find in his boundless vocabulary the very words he sought, nor balked, through his unsurpassed craftsmanship, to reduce his sentences to their appointed conciseness. This same labor which he lavished on his books and lectures he did not hesitate to spend upon his numerous letters to the daily newspapers, which he has told me more than once have received from him the same literary care as the works cast, one would have thought, in a more permanent form. In fact, the purely literary scales had, in a sense, fallen from his eyes, and he, whose fatal facility for versification had produced poems by the hundred and lines by the mile, came to confess at last, calmly and almost without regret, "I am no poet—I have no imagination." The almost Elizabethan pom-

posity and artificiality of whole passages of "Modern Painters" were forsworn; and science—political, economic, geological, and the rest—claimed a soberer and

more accurate method; and the man quickly responded to the quality of his thought.

M. H. Spielmann.

[Concluded next month.]

HOWARD CHANDLER CHRISTY

THERE is such a subtle felicity of treatment in the most recent work of Mr. Howard Chandler Christy that one feels a certain charm of surprise in looking at it. It might so easily have fallen out the other way, one involuntarily thinks; and because it has not fallen out the other way, one perforce acknowledges that unto the accredited qualities that have gained a certain popularity for this young illustrator, the last and best is being added—he is gaining a finesse of art.

An inspection of the illustrations of "The Lion and the Unicorn" in the August *Scribner's* will serve to show the strides that he has made toward attaining this authoritative technique, and a style of using it which is so humanly interesting and deftly expressive that it seems to lean perilously toward a vogue. It is a sort of insinuating grace that claims both a recognition and a continued recollection of itself.

Mr. Christy cares very much for technique; a pupil of Chase, and with Sargent for an ideal, his training and inspiration would undoubtedly be along the lines of those exponents of technical expression. He also studied for a short period at the Academy, where he won two prizes in draughtsmanship. His entire art training was embraced in but little over two years, and for the past two years he has himself taught an art class at Cooper Union. His art career was begun as a somewhat prolific contributor to numerous and miscellaneous publications. The *Century* took

his first work, and *Scribner's*, which has done so much to introduce able young artists, early recognized his talents. Like most young illustrators he found the comic weeklies and their kind tolerably substantial rounds on the proverbial ladder. But it was not until *Scribner's* gave him a large opportunity that he met with anything like a large recognition, although he had contributed to their notable series of illustrations in "The Story of the American Revolution," the standard of which was sustained by such accomplished draughtsmen as F. C. Yohn, Thulstrup, Howard Pyle, and Clinedinst.

His opportunity was a commission to make Cuban war sketches for *Scribner's Magazine*. His visit to the scene of war was made under the most favorable conditions of association and time. He was in the personal company of Richard Harding Davis, who was engaged to furnish the text for his pictorial expression, and he was in the entourage of the Rough Riders and the Second Regiment Infantry. Artists like Frederic Remington were his colleagues. This attrition was assuredly as much a factor in stimulating the powers of the enthusiastic young artist as were the picturesque valor of the Rough Riders and the stirring incidents of the island and sea drama around them. The result showed the spontaneity of the effort, for these Cuban sketches were natural in composition and facile and vigorous in drawing. Moreover, they had an unquestionable refinement that clearly showed ar-

tistic restraint, for there was every temptation to the untried draughtsman to incline to sensationalism and spectacular effect. It was, therefore, a restraint born of an uplifting perception, and one should always be grateful for such repression.

The types of the Army and Navy which complemented these sketches, perhaps did as much toward establishing the favor of Mr. Christy as the more pretentious work. They were both sympathetic and strong; the men were vital and natural. Mr. Christy prefers the soldier type of manhood. He admires the physical, the athletic man, the man who has become inured to the elements, indifferent to conflicts, and who has acquired the ease that comes of cosmopolitan mingling and independence, and has for his chief characteristics, courage and a quick sense of honor. "I don't care how wicked he may be," he says in explanation, "but he must have honor."

He believes that there must be a healthy robust sense of manhood back of all art, and that an artist must be a many-sided man, well informed on all the topics of the day, in order to be a comprehensive medium for the universal expression that art conveys. But he says that an artist must see things in his own way and be able to make an individual interpretation.

Mr. Christy does not confine himself to work in any one medium. He does not believe it to be a good thing to do so. He thinks an artist grows in expression and facility in not being limited, and that there are "many ways of getting there." In the same manner while he shows the strong influence of academic training he does not wholly rely on it, "for," he says, characteristically, "the man who really does the big things breaks every rule under the sun; he gets away from traditions and is himself." For himself, he expects to keep to black and white, but he likes color work and employs his pigments with excellent



HOWARD CHANDLER CHRISTY
[From a photograph by Hollinger]

effect. He prefers to do some things in pen and ink, others in wash, or to get particular values he uses color or pastel. He obtains his types by storing up characteristics of people whom he meets; and he then uses his regular models mainly for the drawing, holding the reminiscent idea for the definite expression.

He seldom uses professional models, preferring people more natural in their attitudes than the accustomed sitter with his conscious poses. This is especially true of his types of women. And speaking of women is like reverting in an Euclidean sense to the original or main proposition, for, although Mr. Christy has given us worthy warriors, and the real drama of battle in his composition, his art needed but a sufficiently graceful opportunity to proclaim him a Squire of Dames.



From "The Lion and the Unicorn."—Copyright, 1890, by Charles Scribner's Sons.

"INSTEAD . . . BURIED HER FACE IN ITS FOLDS"

It is in this that he has essentially found himself, in interpreting the high-bred, aristocratic woman, the dainty though not always silken-skirted woman of caste. "The woman," he says; "with a tremendous self-respect." It is in portraying this type, in translating her more than physical loveliness, that he shows the beautiful refinement that will further distinguish his art.

Mr. Christy is a frequenter of the opera and explains his special appreciation of music by saying that music and beauty of outline go hand in hand. Again, his temperamental tendency to technique, to "the *aplomb* of expression," is verified by his preference for de Reszke and Maurel, and by a comparison he makes in saying that de Reszke represents to him in music what Sargent does in painting. These two, by the way, are his ideals.

It is this technical finish that makes the poetic charm of the illustrations to "The Lion and the Unicorn." True, there are ease of line and refinement of composition, but these qualities are really less conspicuous than the salient beauty of treatment. The figure leaning against a mirror, yet unreflected, is a deft bit of arrangement and another evidence of commendable restraint; the girlish outlines with the sheen of gown, the curving nape of neck and flowing slenderness of youthful contour are admirable suggestions of beauty—the face hidden against the mirror's side so

that a slight turn might reveal it peoples the mirror with more than the fancies of the unrevealed face beside it.

Mr. Christy is naïve and natural to a degree. He takes the praise and felicitations upon his success with unaffected pleasure and surprise, but certainly with stimulated energies for greater efforts. "I do not know just *what* I am going to do," he says with refreshing ingenuousness, "but I am going to do something big, some day. And I don't know how I'm going to do it, either; you see I haven't found myself yet, but I feel that I have it in me to do something."

It seems unfair to Mr. Christy to call him the successor of Gibson, as most critics have hastened to do, because he has brought to bear the pictorial exposition to which we have become accustomed when Mr. Davis supplies the text. Perhaps the public would find the similarity whether it existed or not. However, the implication is supposedly complimentary, as Mr. Gibson is representative. But Mr. Christy is hardly to be judged

by his tendencies so much as he is to be accepted for the evidence of resources he has manifested. The man is genuine, sincere and normal, and his art is human, appreciative and free from tricks.

From a little episode that Mr. Christy relates of himself it would seem that caution and level-headedness are his natural endowments. Just prior to the battle of Las Guasimas the Americans were speaking of their arranged attack, and one of the commanding officers turned to Mr. Christy and said: "If you like you may fire the first shot." The artist thought that would be very fine and readily ac-



A PORTRAIT

[From the original drawing, hitherto unpublished]

cepted the dangerous honor. "But after a time," he says, "I began thinking of it that it might not be so fine after all. I was not an enlisted man, a soldier; I was an artist representing certain periodicals and in no way pledged to offer myself up as a target for Spanish rifles, although in the capacity of artist I was constantly under fire. No man voluntarily puts his life in jeopardy, so I decided that I didn't want to fire the first shot, and I didn't, but the man who did was struck by a cannon ball and his trunk and head blown away, the legs standing upright. They had to sweep him up for burial."

Mr. Christy has large undertakings for *Scribner's* and the *Ladies' Home Journal*, and he has achieved that delightful stage of popularity where he is refusing work. His latest work is the illustrations for the forthcoming book of short stories by Richard Harding Davis, announced by the Scribners, of which the initial story is "The Lion and the Unicorn," already mentioned. He is now at work upon a new series of figures, similar in mechanical arrangement to the "Men of the Army and Navy," which the Scribners will publish during October. The new series will be called, probably, "Favorite Heroes and Heroines of Romance." These figures, eight in number, have been selected from romances which have been presented as plays, and in each case the actor or actress who has made the character familiar to the public, has posed to Mr. Christy for the picture. For instance, Mr. Christy has drawn Mr. Jefferson as "Rip Van

Winkle," Miss Adams as "Babbie," Mr. Sothern as "D'Artagnan," and Mme Calvé as "Carmen." These pastels will be printed in colors, as in the former series, and will be issued in three editions. The regular edition will be on plate paper, 250 copies will be printed on Japan paper, and a special edition of twenty-five copies will be made, for each of which Mr. Christy will make an original sketch.

The Spanish have a felicitous phrase for the successful youth by saying: "He will go far." There are many who are happily foretelling that of Mr. Christy, and there are others who do not consider the announcement premature, who are using the engaging sister Gallicism, "He has arrived." But the felicitations of friends is not the final verdict to content one who has gone so far as Mr. Christy. He can accept the assurance of the public's expectant consideration.

Regina Armstrong.



CHRISTY, BY HIMSELF

THE STORY OF THE AMERICAN REVOLUTION

IT is likely that the story of the American Revolution will always attract and hold the attention of the student of history. The incidents of that successful revolt were so dramatic in their character and so portentous in their consequences to the human race that readers will return again and again to contemplate them in recital, and will trace to that wonderful episode the correlation of forces which still exists and will continue to exist to move the peoples of the earth.

The unique nature of the contest, as well as the decisive influence which the issue of that contest has exerted upon the civilized races of mankind, may well engage the study and the explication of philosophical and historical writers who have in that famous story no more personal interest than they might have in the battle of Marathon, or the Retreat of the Ten Thousand. Partisans may gloss over defeats, or exaggerate victories, but the naked facts ultimately appear in their true relation, securely founded and impregnable. The unvarnished narrative is the completest vindication of the American Revolution.

A handful of feeble folk, less than four millions, all told, never wholly united in purpose among themselves, timidly clinging to the Atlantic seaboard on the borders of a savage wilderness, destitute of military resources, of sea power, of organization and of central government, victoriously defied the mother country and wrested their rights from an imperial power then reckoned the first among the

nations of the world. How did these marvelous things come to pass?

A logical story-teller must first take account of the character of the British people and their government, and of the attitude of people, government and king towards the American colonies. The common people of England, fixed in their besotted ignorance of everything relating to their kin beyond the seas, regarded as foreigners all who were not born on English soil; and foreigners were detested and despised with all the lofty intensity of a superior race. A German savant, pursuing a foot journey through England, was treated as if he were a social pariah. A Hessian baroness, whose husband was then on his way to fight the battles of Britain against her revolted colonies, was mobbed in the streets of Bristol by brave Britons who did not approve of her foreign gown. The hard-drinking, hard-riding, high-playing English squires and their immediate superiors, the British nobility, were nearly alike in their ignorance and contempt of everything not native to their island. To all these, the Americans, who adhered with pathetic tenacity to their belief in the king's beneficence and kindly intentions, were merely an unclassified variety of foreigners. George the Third, the last of the English absolutist rulers—stubborn, wrong-headed and wilful, was determined upon a policy of repression and harassment of the American colonies. As his wrath grew fiercer and yet more fierce towards the Americans, no cabinet minister could hope for favor unless he was ready to forward the king's vindictive designs. The British Parliament was venal and corrupt. Seats in the Commons were bought and sold as openly, and the ruling rates for these "inestimable privileges" were quoted as frankly, as the prices of

THE STORY OF THE REVOLUTION. By Henry Cabot Lodge. Charles Scribner's Sons, 2 vols., 8vo., \$6.00.

THE AMERICAN REVOLUTION. Part I. 1766-1776. By the Right Hon. Sir George Otto Trevelyan, Bart. Longmans, Green & Co., 8vo., \$4.00.

THE AMERICAN REVOLUTION. By John Fiske. Houghton, Mifflin & Co., 2 vols., 8vo., \$5.00.

corn on exchange or of leaseholds in rural England.

On this side of the Atlantic the cry of "No Taxation without Representation" meant less than it has since appeared to mean to the casual student of the story of the American Revolution. Patriots like Samuel Adams declared that parliamentary representation for the colonies was impracticable. But for the right of self-government and the control of their own local affairs the colonists contended with all the might of men swayed by a righteous purpose. Englishmen and the sons of Englishmen, they claimed the right to administer their local government, their parochial concerns. This claim the king and his favored advisers stubbornly refused to consider. The admirably framed and altogether moderate petitions of the unhappy colonists were contemptuously flung back into their faces. By slow degrees it dawned upon the minds of the American colonists that they were to be dragooned into accepting the royal edicts. Failing in this, the soil of the colonies would become the site of a military camp; martial law would displace civil institutions of government which were time-honored in the history of the English-speaking race.

The leaders of public opinion in America were familiar with English law, with English precedent, and with the undisputed rights of English colonists. Austere, self-sacrificing and devoted to the defence of such principles of liberty and justice as they believed to be then in jeopardy, these men toiled laboriously to fix in the New World an establishment of which those principles should be the only and sufficient foundation. The idea of separation and independence came later in the long struggle.

The king's heavy hand fell heaviest on the rebellious colony of Massachusetts, and the town of Boston, reputed in Eng-

land to be a nest of treason, a den of vipers, was condignly punished by a series of edicts that were designed to reduce that community to a mere geographical expression. Pure-blooded Englishmen of Massachusetts and Virginia were proscribed as foreign enemies to the crown, and prices were set upon the heads of unselfish patriots of the two colonies who finally put in motion the simple machinery of colonial assemblies and intercolonial correspondence. Gradually the idea of interdependence became familiar to the people, and the doings of the first congresses of the colonies fixed in the popular mind the notion that the colonies must unite or suffer political death. Cohesion within was forced by blows from without.

When it came to actual fighting, the first gun was fired by the British, who, in their search for arms and munitions of war, ran up against the embattled farmers of Massachusetts. Self-contained and self-restrained, these sturdy patriots obeyed the injunction "Stand your ground. Don't fire unless fired upon; but if they mean to have a war, let it begin here." There it began and there was sketched the attitude of the long-suffering, much-enduring colonists, from New England to the Carolinas. How the tide of battle ebbed and flowed during eight weary years, history has recorded in a series of episodes that may well be described as dramatic. What surprises! What unexpected moves in court and camp! What iron endurance among ill-paid, ill-clad fighting men! What pusillanimity, confusion and chicane in the councils of an incapable Congress! More than once, before the end came, the royal cause trembled on the crumbling verge of final defeat. More than once, annihilation of the patriot army was averted by incidents that men have agreed to call providential. When the Declaration finally came, a nation was born in a day.

Thereafter, whatever were the haps or the mishaps of the Americans, the united colonies, fighting against vast odds, marched under one banner. Their solidarity was a plant of exceeding slow growth. Foes without and traitors within did their worst; but at last the cause of human liberty mightily prevailed. The work was done, and one of the choicest portions of the British empire was reft away; and the crass ignorance and stupidity of king and people had worked their perfect work. Imperial possibilities had been wasted like the dissolving fabric of a dream.

In this composite picture of the American Revolution one feature must needs fix our attention. When the royal government of France finally threw the weight of its sword into the scale, the ultimate victory of American arms was virtually assured. Into the motives that underlaid the action of French statesmen of that time, let us not too curiously inquire. The arrogant policy of Great Britain had deprived her of all European friendship. France alone gave that open material and military aid which other powers withheld without unfriendliness to England's revolted colonists. At Yorktown, when the long struggle was ended and the British colors were finally furled, the French furnished the long-lacking sea power, and united forces overwhelmingly outnumbered those of the beleaguered Cornwallis. It was this alliance that hastened the great and crowning disaster to the army so imperiously sent to subjugate the American colonies.

The evolution of the commanding character of Washington—soldier, statesman and patriot—is one of the most pictur-

esque features of this long, long story. British officers and politicians who fatuously believed that the Americans were cowards who would not fight, were undeceived as soon as the first skirmish was opened. And those who felicitated themselves on the superior prowess and drill of British and German regulars, were amazed and enraged when they saw a great general come up from the raw militia of the American colonies and an invincible army created from the undisciplined hordes they had affected to despise. The personality of Washington—noble, patient, absolutely just and absolutely well-poised, must always remain the dominant figure in the mighty drama of the American Revolution.

It has been said that "An undevout astronomer is mad;" and we may well believe that the devout student of history will see in the unfolding of this marvelous story the hand of that Providence to whose omniscience nations and peoples are but factors in the complicated problems that involve all humanity. It does not seem possible that any thoughtful man can rise from perusal of a condensed and well-compacted history of the American Revolution without being impressed with this conclusion: That divinity that shapes the ends of individuals, as well as those of nations, guided the events of the Revolution so that the immutable principles of human liberty and justice should finally triumph; and not only so, but directed the long chain of events in such a manner that forces calculated to disenthral and elevate mankind might acquire a momentum that should carry them down to the latest syllable of recorded time.

Noah Brooks



From "Leatherstocking to Poe's 'Raven.'"

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BOWDOIN COLLEGE IN 1822

[From a print made from a painting by J. C. Brown, in the collection of the Bowdoin College Library]

DONALD G. MITCHELL'S NEW BOOK

THERE are many interesting things in this volume, but the most striking of them all is its youthfulness. Mr. Mitchell is no longer a young man. Born in 1822, the new century will soon see him enter upon his eightieth year. And yet he writes with the lightness of touch, the joyousness, the life and charm that we all made acquaintance with (and the most of us many years ago) in his earliest books—those companion volumes, "Dream Life" and "Reveries of a Bachelor," for which each succeeding decade, with its throngs of oncoming men and women, provides new readers—readers whom they delight as they delighted us and as they

promise to delight still other thousands some scores of years longer.

"Dream Life" and "Reveries of a Bachelor" barely escaped achieving rank as among the great books of their period. They touched chords that are universal in human nature: they have charm of style, purity of sentiment, and their influence has been elevating and even ennobling. But most persons have early outgrown them. Once they have passed the age of thirty—the age at which Mr. Mitchell wrote those books—something of their charm has departed. We wonder why it was that they fairly entranced us, while the greatness of "The Blithedale Romance" or "The Scarlet Letter" completely eluded our grasp. It is perhaps the finest testimony possible to give to

AMERICAN LANDS AND LETTERS. *Leatherstocking to Poe's "Raven."* By Donald G. Mitchell. With 150 illustrations. Charles Scribner's Sons, 8vo, \$2.50.

Mr. Mitchell's book that this was so. Surely it is a great thing to have done what he did—to have written two books, each constructed on lines very like the other, each a book whose influence makes for good and almost makes for righteousness, which for young men and women possess a charm the potency of which far greater books failed to set aside. I cannot doubt that thousands of men and women will join in the confession that to Mr. Mitchell more than to any other writer since Irving; more than to Dickens or to Cooper; more than to Longfellow or Tennyson, is due that love of reading, that reverence for books which has survived in mature life as the choicest and the resourcefulest possession they have.

More than two years have passed since



From "Leatherstocking to Poe's 'Raven.'"—Copyright, 1899, by Charles Scribner's Sons.

N. P. WILLIS IN HIS LATER YEARS
[Copyright by Rockwood]

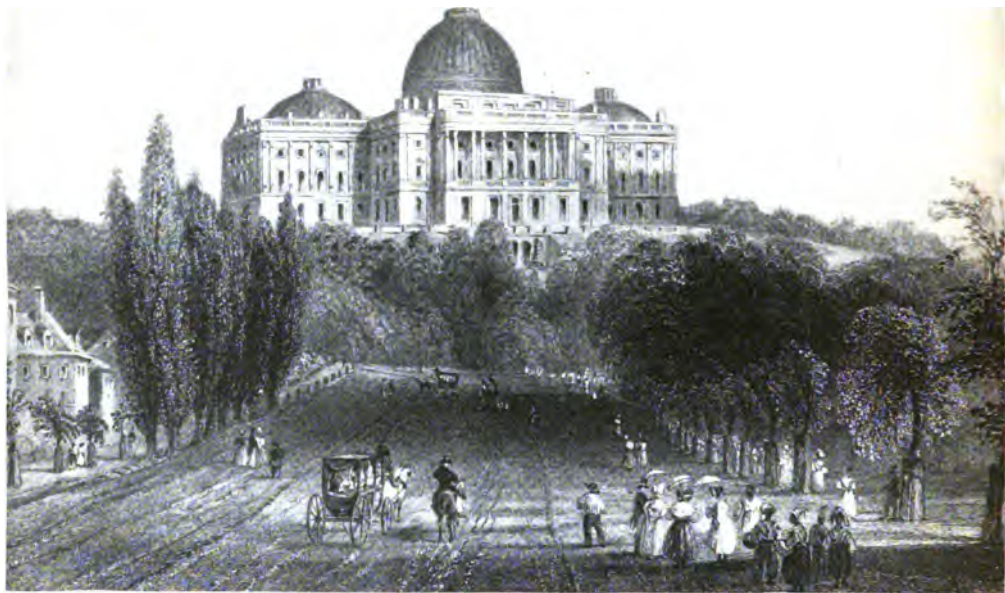


From "Leatherstocking to Poe's 'Raven.'"—Copyright, 1899, by Charles Scribner's Sons.

WM. HENRY CHANNING

[From a photograph loaned by Thomas Wentworth Higginson]

Mr. Mitchell published his first volume devoted to "American Lands and Letters." It embraced the Colonial and Revolutionary and some later years, far enough down to include Irving and Cooper, those writers who, more than Edwards or Franklin, more than all who wrote so profusely in times still earlier than Edwards and Franklin—writers now quite forgotten save to collectors of Americana—gave our country a place in the court of literature abroad. Readers who found in that volume an interest which they could not find in the four volumes on "English Lands, Letters and Kings"—the interest that belongs to the things at home—sincerely hoped that Mr. Mitchell might be spared the health, and might retain the ambition, to continue his record down to recent times. This he has now done, and yet many names are missing still. Four hundred pages are printed, but we meet neither with Motley nor with Prescott, with Walt Whitman nor with Lowell. There is obviously material enough remaining to make a third volume of the



From "Leatherstocking to Poe's 'Raven.'"

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THE CAPITOL AT WASHINGTON IN 1837

[From an engraving by Bentley, after a drawing by Bartlett]

same proportion, and this we may devoutly pray that Mr. Mitchell will soon complete. So fine an entry upon his octogenarianry (or should I say octogenarianship?) would beautifully accentuate a life which for almost sixty years has been devoted to letters—devoted, I may say, with a degree of sincerity, of dignity, of inspiration and of benign and blithesome charm, that have given to American literature a name as widely beloved as it is widely known—the name of Ik Marvel.

The sub-title of the present volume, "Leatherstocking to Poe's 'Raven,'" suggests clearly enough the years that it embraces—the years when Bancroft and Emerson, Hawthorne and Holmes, had given to their countrymen their earliest works, writing their names large in their country's truest history and adding to American possessions those things which best make for its greatness. Some of

these men Mr. Mitchell personally has known, notably Hawthorne, of whom he gives several pages of delightful reminiscences; and again, Greeley, of whom he tells us an anecdote that ought eventually to find its way into some corner of the "patent inside" of every country newspaper in the land. But more than this: it is to be said that he writes of this later period with a quality in his writing not seen before, either in this series or in the English one—the quality we call actuality. The reader is impressed constantly with the fulness of his knowledge, the certainty of grasp, the easy mastery. One is almost made to feel that he wrote, or might have written, the book without preparation for it; that it could have come directly out of the stores of knowledge already in his mind. The extracts made will illustrate this quality, as well as others to be seen in the book.

"But with all his democratic leanings and outspokenness, Bancroft had yet a ceremonious courtesy with which he loved to dignify his intercourse with any interlocutor — an old, inherited Puritan crust of stiffness that rarely left him and which bestrood him well under the ceremonial of his mission, whether in London or later in Berlin. With those who knew him intimately this stiffness did not display itself, nor was it ever offensive; it seemed rather the instinctive and unconscious bristling of an old Puritanic virility which took on such expression as a *Covenanter* might have shown—not so much a combativeness as a readiness for combat, if need came."



From "Leatherstocking to Poe's 'Raven.'"—Copyright, 1899, by Charles Scribner's Sons.

GEORGE RIPLEY



MARGARET FULLER

"Bushnell's old college folk of Yale, though proud, were I think a little shy of him and of his broad range. A spare man—as I remember him — of fair height, thin face with no shadow of grossness in him—almost the hollow cheeks of an anchorite and with a voice that bore one into celestial altitudes. We upon the oaken benches were not

great lovers of sermons in those days, or of preachers; but here was a man whose voice and manner held us; the old hymns caught a fresh meaning and were lighted with a new refulgence."

"Few men could have written sympathetically of Willis. Much of his work was brilliant persi-



From "Leatherstocking to Poe's 'Raven.'"—

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MR. BANCROFT IN HIS LIBRARY AT WASHINGTON

[From a photograph taken about 1884]



From "Leatherstocking to Poe's 'Raven.'"—Copyright, 1899, by Charles Scribner's Sons.

GREELEY IN THE WOODS OF CHAPPAQUA

[From a photograph taken in 1860, at the instance of the author, and now in his possession]

flage; it shrunk under critical touch. Nor was it easy to sketch knowingly this poet's contact with social life, and his ambitions and triumphs there, and at the same time weigh understandingly his higher tastes and accomplishments. Those accomplishments were indeed very real, though of a special quality. It might almost be said that his accomplishments undid him. In his later years—for the behest of admiring readers—he was over fond of all this putting his thought (or rather his observations and suggestions) into a finical millinery of language; charging and fatiguing himself to avoid plainness of speech—as much as

ever an accredited modiste (who has studied colors all her life) wearies and worries herself to kill simplicities by the aggregation of her tints and furbelows."

"The elder Henry James's estimate agrees with that of many: few could get near Emerson; the Marchioness Ossoli, never; Hawthorne, never; James, never. An implacable acquiescence closed the doors between him and the very many earnest talkers. About the weather or his neighbors' pigs, or Thoreau's bean patch, he could warm; but if one dropped such topics for talk about the soul or



From *Leatherstocking to Poe's 'Raven.'*—Copyright, 1899, by Charles Scribner's Sons.

EDGAR ALLAN POE

[From the Poe Memorial, Richard Hamilton Park, Sculptor, presented to the Metropolitan Museum of Art by the Actors of New York]

immortality, he froze; on such trails his thought was too intent for any battledore or shuttlecock interchange of phrase."

"Mr. Hawthorne was then nearing fifty—strong, erect, broad shouldered, alert—his abundant hair touched with gray. His features all cast in Greek mold, and his fine eyes full of searchingness and of kindness; his voice deep with a weighty, resounding quality, as if bearing echoes of things unspoken; no arrogance, no assurance even, but rather there hung about his manner and his speech a cloud of self-distrust, of malaise, as if he were on the defensive in respect to his own quietudes and determined to rest there. With all, it was a winning shyness; and when, somewhat later, his jolly friend, Ticknor, tapped him on the shoulder and told him how some lad wanted to be presented,

there was something almost painful in the abashed manner with which the famous author awaited a schoolboy's coming—cringing under such contact with conventional usage as a schoolgirl might."

"For kindred reasons I cannot share in many of the higher estimates which have been placed upon Longfellow's Dantean labors. Scholarship, loving care and conscientious study are lavished in abundance; lingual graces are not lacking, nor technical power to match measure for measure. But back of all there seems to be large want of effective kinship in this kindly, serene, studious—yet joyous New Englander—with that intense, soldierly, deep-thoughted Italian—whose Beatrice was a rich swift dream of his youth, and Florence, the fair city, with its hopes and splendors, a dream of all his years. It was not for the graceful

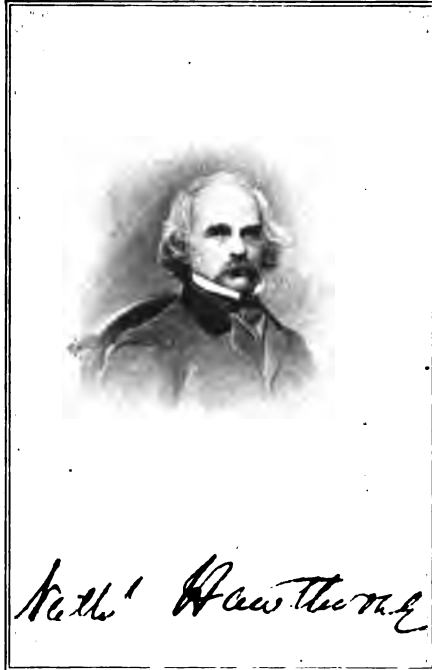
scholar and the meditative master of Cambridge life to march with a tread that should echo afar, and with a clang of armor that might shake the walls of Erebus into the shades where dwell the blessed and the damned."

"This ceremony over, Greeley advised me that after dinner he was used to take an hour or more of exercise with his axe in the woods: 'Perhaps as farmer (with a little mischief in his tones) I would join him,' and he pointed to a second axe as one at my service. I am not sure, but have a grave suspicion, that there was a large streak of humor in his proposal, and that he greatly misdoubted the practical handicraft of his guest. It chanced, however, that an axe was a favorite tool with me; and I think I never enjoyed a triumph more than that over my host when we had come to the wood—not only on score of time, but in showing by my scarf, that even distribution of right and left-handed stroke, without which no workman-like stump can be assured. His pleasant face beamed with generous acknowledgment; he even doffed his white hat in recognition of work done in good wood-chopper's style; while a certain respect for his city guest was at last apparent."

Mr. Mitchell is not wanting in criticism, but his are the criticisms of kindness. He has due sense of proportion in these matters, and fully understands what are the dangers of that criticism which some one called "mole eyed," and what the rank injustice of that other kind which condemns with smart egotism things better than itself, forgetting that, even while it may be right, it tells only a part of the truth, neglecting what is

greater and more notable. It is very easy to see that he retains scarcely a reverential attitude of mind towards Margaret Fuller, quoting as he does Carlyle's words to Emerson, "Such a predetermination to eat this big universe as her oyster, I have never before seen in any human soul,"

and yet he would not be unjust to her. He correctly reflects what has occurred to most readers nowadays on reading her books—a marvel that she ever became so great a figure in the world of literature, for her capacities for literary things surely have been equaled, if not surpassed, in our day by many women. He refers to her as "this Sibyl of the curled locks, high forehead, half-closed eyes, over-laced corsage and beautiful arms—with prehensile grip of taper fingers—who launched away into her smooth flowing, rapturous, but unmethodical



From "Leatherstocking to Poe's 'Raven.'"—Copyright, 1899, by Chas. Scribner's Sons.

NATHANIEL HAWTHORNE

[From a photograph given by Hawthorne to Mr. Mitchell in the Spring of 1862]

talk." In similar manner, as shown above, does he treat Willis, giving due recognition to Willis' social triumphs and high talents in that line, and yet stating clearly how it was almost that accomplishment which undid him.

He will even say the critical word of Holmes when that word is needed, and needed it was in respect to Holmes' book on Emerson, in which is to be encountered, in most unwelcome way, that note in Holmes' writings so often seen—when we read between the lines—the note of



From "Leatherstocking to Poe's 'Raven.'"

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LONGFELLOW IN HIS LIBRARY

egotism New England got from Calvinism—a quality which so o'er-leaped itself in that unfortunate book on Emerson.

Histories of literature have been often written, and Taine made a great success with one of them; but scores of others have met with success that was only moderate. Among the throng who have written of American literature Mr. Mitchell must be accounted the most fortunate. His volumes have escaped pitfalls into which more than one writer has descended. He has so written that the ill informed may never lack for interest, and the well informed seldom fail of delight.

There is durability of life in these books. Mr. Mitchell touches nothing he does not make interesting; nothing he does not make understandable; nothing that did not deserve to be touched. He has the high gift of saying much in little. He knows what are the vital, the essential, things, and knowing them, he can make a word, or a phrase, state a conclusion as clearly as other writers take paragraphs to state. Recognizing first the charm of perennial youth that pervades these pages, let me close with an acknowledgment of the wholesome pleasure, the constant delight with which they are perused.

Francis W. Halsey.



THE STAGE OF THE RED BULL PLAY HOUSE. CIRCA 1630

[From a print in the possession of Mr. Beverly Chew]

BARTHOLOMEW FAIR

(Concluded)

IN the year 1672 Francis Kirkman, "Stationer," published a collection, or miscellany, as he styles it, of the "Drols and Fancies performed at Bartholomew and other Fairs" which bears the following quaint title, "The WITS or *Sport* upon *Sport* in Selected Peices of DROLLERY. Digested into *Scenes* by way of DIALOGUE. Together with *Variety* of Humours of several nations, fitted for the Pleasure and Content of all Persons either in Court, City, Country or Camp. The like never before Published. PART I."

The frontispiece, which is a view of the stage of the Red Bull Play House, furnishes a very early representation of a theatrical performance and shows that the stage projected into the auditorium, the players being entirely surrounded by the audience.

From the preface to the second part of this exceedingly rare little volume—the title-page of which we reproduce—we extract the following "epistle" in which, in imitation of the mode of other and more distinguished writers, the publisher introduced his "Body of Humours" to the public and besought its patronage for his work, the getting of gain thereby being, as he candidly admits, the primary object he had in view.

"The most part of these Pieces were written by such Penmen as were known to be the ablest Artists that ever this Nation produced, by Name, Shake-spear, Fletcher, Johnson, Shirley, and others, and these Collections are the very souls of their writings, if the witty part thereof may be so termed: And the other small Peices composed by several other Authors are such as have been of great fame in this last Age, when the publique Theatres were shut up, and the Actors forbidden to present us with any of their Tragedies, because we

had enough of that in earnest; and Comedies, because the Vices of the Age were too lively and smartly represented; Then all that we could divert ourselves with were these humours, and peices of Plays, which passing under the Name of a merry conceited Fellow, called Bottom the Weaver, Simpleton the Smith, John Swabber, or some such Title, were only allowed us, and that but by stealth too, and under pretence of Rope-dancing, or the like; and these being all that was permitted us, great was the confluence of the Auditors; and these small things were as profitable, and as great get-pennies to the Actors as any of our late famed Plays. I have seen the Red-Bull Play House, which was a large one, so full, that as many went back for want of room as had entred; and as meanly as you may now think of these Drols, they were then Acted by the best Comedians then and now in being; and I may say, by some that they exceeded all now Living, by Name, the incomparable Robert Cox, who was not only the principal Actor, but also the Contriver and Author of most of these Farces. How have I heard him cryed up for his John Swabber, and Simpleton the Smith? In which he being to appear with a large peice of Bread and Butter, I have known several of the Female Spectators and Auditors to long for some of it: And once that well known Natural Jack Adams of Clarkenwel, seeing him with Bread and Butter on the Stage, and knowing him, cryed out Cuz, Cuz, give me some, give me some; to the great pleasure of the Audience: And so Naturally did he Act the Smiths part, that being at a Fair in a Countrey Town, and that Farce being presented, the only Master Smith of the Town came to him, saying, well, although your Father speaks so ill of you, yet when

the Fair is done, if you will come and work with me, I will give you twelve pence a week more then I give any other Journey-Man. Thus was he taken for a Smith bred, that was indeed as much of any trade. . . . Thus were these compositions liked and approved by all, and they were the fittest for the Actors to Represent, there being little Cost in Cloaths, which were often in great danger to be seized by the then Souldiers ; who as the Poet says, 'Enter the Red Coat, Exit Hat and Cloak,' was very true, not only in the Audience, but the Actors too, were commonly, not only strip'd, but many times imprisoned, till they paid such Ransom as the Souldiers would impose upon them ; so that it was hazardous to Act anything that required any good Cloaths, instead of which painted Cloath many times served the turn to represent Rich Habits. Indeed Poetry and Painting are of Kin, being the effects of fancy, and one oftentimes helps the other, as in our ingenious and Rich Scenes, which show to the Eye what the Actors represent to the Ear ; and this Painting puts me in mind of a peice I once saw in a Country Inn, where was with the best skill of the Work-man represented King Pharaoh, with Moses and Aaron, and some others, to explain which figures was added this peice of Poetry.

"Here Pharaoh with his Goggle Eyes does stare
on
The High-Priest Moses, with the Prophet Aaron.
Why, what a Rascal
Was he that would not let the People go to eat
the Phascal.

"The Painting was every wayes as defective and lame as the Poetry, for I believe he who pictured King Pharaoh, had never seen a King in his Life, for all the Majesty he was represented with was goggle Eyes, that his Picture might be answerable to the Verse. But enough of this Story, which pleasing me, I must

confess, I have forced in here, hoping it will please you too, and then I have my ends.

"And now I will address my self to my particular Readers, and conclude. Besides those who read these sort of Books for their pleasure, there are some who do it for profit, such as are young Players, Fidlers, &c. As for those Players who intend to wander and go a stroling, this very Book, and a few ordinary properties is enough to set them up, and get money in any Town in England. And Fidlers purchacing of this Book have a sufficient stock for all Feasts and Entertainments. And if the Mountebanck will but carry this Book, and three or four young Fellows to Act what is there set down for them, it will most certainly draw in Auditors enough, who must needs purchase their Drugs, Potions and Balsoms. This Book also is of great use at Sea, as well as on Land, for the merry Sailors in long Voyages, to the East or West Indies ; and for a Chamber Book in general it is most necessary to make Physic work, and cease the pains of all Diseases ; being of so great use to all sorts and Sexes, I hope you will not fail to purchase it, and thereby you will oblige,

"Your Friend

"Fra Kirkman."

William Hone, in his "Every-Day Book," describes Bartholomew Fair, as it appeared in 1826, with, it has been said, the minuteness of a Dutch genre-painting. His account is so complete a "Bill of the Play" that we transcribe it in its entirety in concluding our article.

"The Almanac day for Bartholomew Fair is on the third of the month, which this year fell on a Sunday, and it being prescribed that the Fair shall be proclaimed 'on or before the third,' proclamation was accordingly made, and the Fair commenced on Saturday, the second day

THE
WITS,
OR,
SPORT upon SPORT.

BEING A
Curious Collection of several
DROLS and FARCES,
Presented and Shewn

For the
MERRIMENT and DELIGHT
OF

Wise Men, and the Ignorant:

As they have been sundry times Acted

In Publique, and Private,

In **LONDON** at **BAR. HOLOMEN** } **FAIRES.**

In the Countrey at other

In **HALLS** and **TAVERNS.**

On several **MOUNTEBANCKS STAGES,**

At **Charing Cross, Lincolns-Inn-Fields,** and other places.

BY

Several Stroking **PLAYERS,**

FOOLS, and **FIDLERs,**

And the Mountebancks **ZANIES.**

With loud Laughter, and great Applause.

Written I know not when, by several Persons, I know not who

But now newly Collected by your Old Friend to please you,

FRANCIS KIRKMAN.

London, Printed for *Fran. Kirkman,* and are to be Sold by
most Book-Sellers. 1673.

A SEVENTEENTH CENTURY TITLE-PAGE

[From the original volume in the possession of Mr. Beverly Chew]

of September, 1826. Its appearance on that day and subsequent days proves that it is going out like the lottery, by the force of public opinion; for the people no longer buy lottery tickets even in 'the last lottery,' nor pay as they used to do at 'Bartlemy' Fair. There were this year only three shows at sixpence, and one at twopence; all the rest were 'only a penny.'

"The sixpenny shows were: Clarke, with (circus) riders and tumblers; Richardson, with his tragi-comical (theatrical) company enacting 'Paul Pry,' and Michael Wombwell* with his fellow-brutes.

"In the twopenny shows were four lively little crocodiles about twelve inches long, hatched from the eggs at Peekham, by steam; two larger crocodiles; four cages of fierce rattle-snakes, and a dwarf lady.

"In the penny shows were a glass-blower sitting at work in a glass wig with rows of curls all over, making pretty little teacups at threepence each, and miniature tobacco-pipes for a penny. He was assisted by a wretched looking female, who was a sword-swallower at the last figure, and figured in this by placing her feet on hot iron, and licking a poker nearly red hot with her tongue. In 'Brown's grand company from Paris,' there were juggling, tight rope dancing, a learned horse, and playing on the salt-box with a rolling-pin to a tune which is said to be peculiar to

* A wild beast merchant, censured by Hone for having exposed his fine lion Nero to be baited by dogs.

the pastime. The other penny shows were nearly as last year, and silver-haired ladies (Albinos?) and dwarfs, more plentiful and in less demand than learned pigs, who, on that account, drew 'good houses.'

"In this year's fair there was not one 'up-and-down' or 'round-about.'"

The following hand-bill, printed in 1842, is supposed to have been the last one issued in Bartholomew Fair:

"Extraordinary Phenomenon!!!

The greatest wonder in the world

Now exhibiting alive

At the Globe Coffee House, No. 80 King Street,
Smithfield.

A Female Child with two perfect heads.

Named Elizabeth Bedbury, daughter of Daniel and Jane Bedbury, Born at Wandsworth, Surrey, April 17, 1842.

The public is respectfully informed that the child is now living, and hundreds of persons have been to see it, and declares that it is the most Wonderful Phenomenon of Nature that they'd ever seen.

Admission 1 d each.

No Deception; if dissatisfied the Money Returned."

"In 1852 Bartholomew Fair was proclaimed for the last time, and the sole existing vestige of it remaining," says John Timbs, writing in 1868, "is the old fee of three and sixpence sterling still paid by the City to the Rector of 'St. Bartholomew the Great' for a proclamation in his Parish."

"Now farewell to the Fair, you who are wise,
Preserve your purses while you please your eyes."

William Loring Andrews.

WHEN COMES THE SAD YEAR

WHEN comes the sad year to its close
And leaves fall fast about thee—think:
In other gardens summer glows,
And others, thirsting, breathe and drink
The perfume of the rose;
Bethink thee, even in thy snows.

And when the rose is blossoming—know,
Though thine laugh in its leafy crown,
In other gardens, stripped and brown,
At other feet dead leaves fall down,
Dead roses lie beneath the snow;
Remember, when thine bud and blow.

—From "*Sea Drift: Poems by Grace Ellery Channing.*" By permission of Messrs. Small, Maynard & Co.

THE LITERARY NEWS IN ENGLAND

A PECULIARLY dull summer has given way to an autumn of anticipation. The book market has been flooded by the vast array of reference works, sold in a wholesale way, which have come on the top of the *Times's* success with the *Encyclopædia Britannica*. It would seem as if we were just on the eve of an era of this sort of thing, just as in the days of Lardner's *Cyclopædia* and similar antiquated libraries of "useful knowledge." Meantime, we are looking forward to one or two notable new books, such as the life of Mr. Gladstone which Mr. Morley is working at. I have recently seen Mr. Morley a great deal in the British Museum Reading Room (sitting at the next bench to the jetty Liberian Minister). He has now gone to Hawarden, where he has the very atmosphere of Gladstone's life to help him. The great difficulty is the enormous mass of data at his disposal. In the case of any man with an inferior sense of selection, one would tremble at the result. Another interesting biography will be that of the late Dr. Robert Wallace, parson, professor, journalist and Parliamentarian rolled in one. It is being written by his brother, Mr. William Wallace, of Glasgow, and will be published by Messrs. Sands.

Brontë literature is to be increased by Messrs. Smith Elder & Company's new edition of the novels, and by two other works; for Mr. Halliwell Sutcliffe, who is a Yorkshireman, has written a book for Mr. Fisher Unwin, entitled "By Moor and Fell." It deals with the Haworth district, and its value is enhanced by pictures of the places mentioned, sketched by Mr. George Hering. Another useful contribution is Mr. C. K. Shorter's annotated edition of Mrs. Gaskell's classic life of Charlotte Brontë, which Messrs. Smith Elder

will also publish. This is precisely the sort of book that needs editing, for Mrs. Gaskell had to mention many nonentities who were fairly familiar when the book was published forty-two years ago, but who have long since been forgotten, to such an extent, indeed, that one looks in vain for the careers of some of them in the ordinary books of reference. Mr. Shorter has spent the summer and autumn in Switzerland preparing this work, and recruiting for the new illustrated journal which he and the Queen's printers are going to give us.

Two valuable art books will appear soon. One of them, on Sir Thomas Lawrence by Lord Ronald Gower, is actually being printed. Lord Ronald, who is an uncle of the Duke of Sutherland, is a clever sculptor himself, and has written a great deal on art. A more interesting collection of pictures is that which will illustrate the new volume of the Goupil series, the life of Prince Charlie, which Mr. Lang is writing. The fascination of Prince Charlie has been in no way diminished by all the recent revelations of his ineffectiveness: while Mr. Lang has precisely the right touch for the subject, as his books on "Pickle the Spy" have shown. Among the pictures in the book will be found reproductions of the miniatures of the Prince, which the Duke of Buccleuch owns at Montagu House in Whitehall, one of the few great mansions in London belonging to the "nobility." The art lover will also find a valuable addition to his library of the Renaissance in Mrs. Ady's (Julia Cortwright) life of Beatrice d'Este, the wife of Lodovico Sforza, Duke of Milan.

Miss Braddon has at last joined the sixpenny editions, and has been re-reading her novels—nearly seventy in number—

with a view to revision for Mr. Downey. Miss Braddon is one of the few novelists who have kept their public. It is thirty-seven years since she issued "*Lady Andley's Secret*"—the original scene of which is at Lord Peter's quaint old priory at Ingotstone, Essex—and, yet, her latest stories not only hold her readers, but have actually improved as works of art. One would like to know how much she has placed at her banker's as the reward of her prodigious labors. Nobody but herself could say: and she herself belongs to the older generation of writers who did not know the blessings of advertisement, or practice the blatant art of showmanship. Miss Braddon lives either in a fine old Early Georgian mansion, called Lichfield House, at Richmond (she is a Londoner by birth), or in her new red brick house, Annesley Bank, at Lyndhurst, in the New Forest. She does her writing in a French château-like turret, round which creepers are beginning to twine. I do not think it is generally known that she began her theatrical career under the name of "*Mary Seyton*." She was just twenty when on August 1, 1857, she made her first appearance as the Fairy Pine Apple in Planché's burlesque, "*The Prince of Happy Land*," at Brighton.

One of the greatest topographical enterprises that have ever been attempted is the elaborate "*Victoria History of the Counties of England*," which Mr. W. Arthur Doubleday and Mr. Laurence Gomme (the editor of the *Gentleman's Magazine* library) are pushing forward for the Constables. The Advisory Committee includes Lord Salisbury, Lord Rosebery, the Duke of Devonshire, Bishop Creighton and Dr. Stubbs; and the series will run into a hundred and fifty volumes. Scotland, which has always been keen on its own history, led the way with its famous "*Statistical Account*," which Sir John Sinclair began in 1791, and finished

precisely a century ago. A new edition was issued fifty years ago, since which time parish history has been left to individual effort. England, however, has always depended on the amateur or the stray historian. The old county histories are now very rare, and they are almost all out of date, except in one or two cases like Mr. Cussans' monumental "*Hertfordshire*." They are badly indexed, and not very well constructed, although, as Mr. Quiller-Couch has recently been pointing out, their very artlessness is charming when compared with the bleak, scientific history of to-day. As an example of the immense modern interest in topography, I may mention a unique effort which has been made in Lord Aberdeen's parish, Methlich, where the members of a church literary guild recently contributed a series of papers on the different aspects of the place, and then printed them in book form. The volume is interesting to the outside world as containing a description of Gight, the home of Byron's maternal ancestors.

The silly season is, as usual, responsible for many newspaper controversies, among them the question of literature as a profession. The subject is being threshed out in Sir Walter Besant's paper, the *Author*, which is practically a trade journal. Sir Walter has ever been an optimist on this subject. While he has been holding forth on the rights of authors, or contracts, and terms, he has forgot how to charm us with his fiction; and he has helped to crowd the market with all sorts and conditions of scribblers. Some of these now seem to have repudiated him, and to regret their introduction into Letters, which they are cynical enough to say are still Grub Street. Journalism is pointed out to the aspirant as a wide field. But even journalism is crowded with non-professional writers. I have had intimate knowledge of one of the most

successful sixpenny weeklies, and out of fifty more or less regular contributors, not more than five were actual journalists. In fiction, I think the proportion of amateurs is even greater, for the simple reason that readers like variety, and that the average novelist rapidly writes himself completely out. His first book, which is generally autobiographic, is far and away the best; but, naturally, it is the book that has the least commercial value. The whole situation is certainly ironic; in Sir Walter Besant's own case it is specially so. Despite the literary agent, Letters, for the ruck of writers, are still to be regarded as a mere crutch. Even the Poet Laureate himself lives by journalism, and Mr. Austin Dobson is a government servant.

It is proposed to commemorate William Black by the erection of a beacon at Duart Point, near the entrance of the Sound of Mull, which he loved so much. The Scotch coast at this point is very dangerous for shipping, and cannot be too well marked for the mariner. Indeed, literature and the lighthouse in Scotland are intimately connected. Robert Louis Stevenson's grandfather, Robert, planned or constructed no fewer than twenty-three Scottish lighthouses, in which he introduced the catoptric system of illumination, and his own invention of "intermittent" or flashing lights. Tennyson has been commemorated by an Iona cross, which stands on the headland at Freshwater Downs in the Isle of Wight, 483 feet above the sea. Black was so essentially an out-of-doors writer, that the proposed beacon is about the most appropriate form of memorial that could be devised. It is curious, by the way, that his place remains quite unfilled. The Kailyardism which he had to face shows only one side of the Scot, and that the least popular, so far as the outsider is concerned. Scott certainly appreciated the larger effects of

scenery; and Black understood sport, which he came to describe perhaps too technically in his later books.

There are distinct signs that the public are getting tired of editors for the great classics. The new edition of Dickens, for which Mr. Andrew Lang is responsible, has brought forth many protests, notably from Mr. Henley, who has inspired all his "young men"—some of them, by the way, are getting quite bald—with a supreme reverence for "Boz." It is certainly very irritating to the expert, and quite meaningless for the man in the street, to see on the title-page of a classic the name of some editor, printed in letters as big as the name of the author. The Messrs. Dent, who have a keen knowledge of current taste, have studiously avoided advertising their "editors" on title-pages. You have to look right at the end of their issues to find out the name of the editor, no matter how much of an expert he may be. To tell the truth, the editing of Dickens has become quite portentous, and quite out of keeping with the master's airy methods of composition and construction. Calverley clearly indicated his view of this "editing" when he set the famous examination paper on "Pickwick." What the public undoubtedly care for is a book typographically perfect, so that instead of putting an editor's name on a title-page, the up-to-date publisher might, with greater advantage, put the name of the printer, and thus revert to the old days of Aldines and Baskervilles and Foulcs.

London changes very rapidly, but fortunately we are nowadays sufficiently impressed with the value of the past not to insist on complete obliterations. For instance, a tablet is to be placed in the new post-office in Carter Street in the city of London, intimating that the site was once occupied by the Bell Inn, from which Richard Quincy wrote the letter to Shakespeare, dated October 25, 1598. This is

the only letter extant addressed to Shakespeare and the original is still to be seen in the museum at Stratford-on-Avon. Another interesting Shakespearean relic has perished in Fleet Street, where the house of Messrs. Butterworth, the famous law publishers, has been demolished. It was on this site that the first edition of "Romeo and Juliet" was printed. Probably there has never been such a period of rebuilding in London as at present. Leases have run out simultaneously, and whole streets are being reconstructed. Happily our artistic notions have advanced, and thus red brick, freestone and terra cotta are taking the place of the monotonous yellow brick and the hideous stucco of the early Victorian period. Even the London of Dickens is vanishing, much to the regret of the American tourist who seems to know his London from Pickwick.

The law of copyright in this country, despite various attempts to tinker at it, remains in a most unsatisfactory condition. In the case of pictures, the whole idea of property has made rapid strides. This is specially true of photographs. Of course, there has always been copyright in a photograph; but not until the development of reproduction by process on a large scale some seven years ago was the question of copyright worth pursuing. Suddenly all the photographers, headed by a very clever organizer, banded together and formed the Photographers' Union, which established a fixed rate for the rights of reproduction—namely, half a guinea for cabinets, and a guinea for panels. The illustrated journals made a feeble and useless attempt to boycott the Union, but to-day it is very strong. In a general way, the copyright in a photograph belongs to the artist, except when

the subject has paid for his sitting. And now other owners of copyright are waking to a sense of their rights. The new bill on the subject of literary copyright gives a term of thirty, instead of the existing forty-two, years to posthumous works. Again, contributors of articles to periodicals will be allowed to republish them in a separate form after two years from the time of their appearance in the periodical, whereas the present law makes the period so long as eight and twenty years. The most striking innovation, however, is that which will give copyright for eighteen hours within the British Islands to exclusive foreign news published in newspapers. This work, mainly instituted by the *Times*, is intended to stop the pilfering by London evening papers and the later editions of the provincial dailies. The *Times*, I may add, has constantly tried of recent years to maintain its pristine position of being the One-and-Only British journal by insisting on its copyrights. The most curious instance has been its action against Mr. John Lane, who published Lord Rosebery's speeches as reported in the *Times*. Mr. Justice North has decided that the speeches so reported are the property of the *Times*, on the ground that oratory has to be licked into shape by the shorthand writer. The orator has no property in his words as thus caught and transformed into type. The decision can hardly be expected to stand, for it is essentially ridiculous. Of course it has a good basis in abstract law, but it is childish to think that the initial creator has no rights. In fact, the finding is more like one of Mr. W. S. Gilbert's quips than a work-a-day solution. In the meantime, however, it holds good, and Mr. Lane has withdrawn Lord Rosebery's book.

J. M. Bullock.

CURRENT LITERATURE

SHAKESPEARE AS AN OUTLANDER

IT is true as was recently said by a well-known French actress that Shakespeare's book belongs to the people of every race. But translations of Shakespeare do not grow on every soil. It is the excellent quality of his blank verse that its poetic beauty transcends anything that was ever done in verse. English has a faculty for coming to the point which makes it a good language for the drama and the truth. When spoken, therefore, by Shakespeare it becomes difficult of translation for tongues whose canon requires that the harmless, necessary spade shall be indicated by foot-and-a-half long phrase.

The French drama has been, in its classic form, so afflicted with fashion-monsters that it has not yet a decent substitute for the pitiless Alexandrine rhyme and the fol-de-rol of long descriptive speeches. And why in these later days of action should we endure the fiction of regarding as plays the more or less interrupted descriptions of events which have transpired while the curtain has been down? This Greco-French notion of drama is a reduction to the absurd. The things which make the play, the actions, we are carefully allowed not to see but must take notice of from description and relation. With types and presses begging for work all about us the thing had better take its chance as a story and let the theatre be spared.

M. Jusserand, whose books all possess an exquisite charm, a deep sincerity and a clear, nervous force of conviction, has

given us many satisfying reasons why there is no adequate understanding of Shakespeare in France, why there was no effort made to understand him until his plays were illustrated in Paris in 1751 by Garrick. In passing, M. Jusserand gives "our Davy" a well-deserved fillip for his presumptuous and vain interference with Shakespeare. That, my dear M. Jusserand, was not because Garrick really thought Shakespeare could be improved upon but because he thought Garrick should get more rounds of applause than anyone else in the cast. It was therefore that he revived Juliet for a long talk, *auctore* Garrick, with the dying Romeo. For a like reason he gave Richard III a dying speech and cut Ophelia's mad scene and the grave-diggers out of "Hamlet."

The so-called translations of Abbé Prevost and of M. de Voltaire were mere fooling. Voltaire did not know enough English to distinguish between a *canon* with one and another with two *n*'s, and so makes Hamlet cry out because the Almighty has set up a piece of artillery against suicide. La Place made what our author too mildly calls "very timid and attenuated translations" of a few plays in 1745. Nobody cared to read Shakespeare in the original. In 1776 and a few following years a translation by the Comte de Catuelan, Le Tourneur and Fontaine-Malherbe made some stir, principally because Voltaire was still alive at Ferney and deemed himself offended. He had once professed himself an admirer of Shakespeare, had translated some passages of the plays, and had freely used their plots for his own. The French Academy, at a presumably serious meeting, found it amusing to join M. de Voltaire in scoffing at the "gilly" Shakespeare. *L'Année Littéraire* (vol. vi, 1776) had the boldness

SHAKESPEARE IN FRANCE UNDER THE ANCIEN RÉGIME.
J. J. Jusserand. New York, G. P. Putnam's Sons, London, T. Fisher, Unwin.

to declare of this outbreak of Voltaire's that it came from the fact that the preface of the new translation said not a single word to the praise of M. de Voltaire. However, to the vain little man's chagrin, the translation increased in popularity. Yet the stage would not have it. The chevalier, afterwards Marquis de Chastellux, member of the Academy, colonel in the army and major-general under Rochambeau in the war of American Independence, made a "merry" "Romeo and Juliet," "changing the intrigue and leaving out all that was comic and tragic." This was played in a private theatre.

The acme of absurdity was reached in the adaptations of Jean-François Ducis—"Hamlet" in 1769, "Romeo" in 1772, "Lear" in 1783, "Macbeth" in 1784, "Jean Sans Terre" ("King John") in 1791, and "Othello" in 1792. Of him Jusserand says: "His sincerity is flawless; his ignorance of English is absolute." He knew scarcely a word of the language and never read the originals. But he was acted and continued to go in France as Shakespeare until a comparatively recent date. His plays were not at all like Shakespeare, but they were taken for the originals. Talma, Brizard, Madame Vestris and their comrades knew no other Shakespeare.

Jusserand's account of the actual performance of Shakespeare on the French stage is reserved for what he terms, with a quiet appreciation of the humor of his subject, "The Epilogue"—the last twenty pages of his book. Before 1830 Victor Hugo and Guizot had written and Delacroix had painted Shakespeare. In 1827 and 1828 Charles Kemble, Macready, Terry and Kean had acted their favorite rôles in Paris, of course in English, Dumas, the elder, was "upset" by "Hamlet" and Berlioz married Henrietta Smithson, Macready's Ophelia. The little books of translation furnished the audi-

ence at these performances gave not the text of Shakespeare any more than did those we are here familiar with in the Italian of Rossi and Salvini. Still Shakespeare, with his influence over poets and painters, has come to stay, but not on the stage, though the prose drama of France is strongly affected by him. Dumas, who praises him daringly, dares not offend the canons of French drama, and therefore his translation of "Hamlet" (Dumas and Meurice), produced in 1847, reminds us of the mountain and the mouse. Mounet-Sully, in 1886, produced Dumas' play rearranged to follow the lines of the original, and that version is the one now used by French actors. When France concludes to give up her conventionalities of classic drama and accept a good strong prose as the best substitute for blank verse which her speech will allow we may hope to hear on her stage the fine rendering of Shakespeare by François-Victor Hugo.

John Malone.

TWO MODERN ST. FRANCISES

"**P**REACH peace and patience; tend the wounded; relieve the distressed; reclaim the erring; bless them which persecute you, and pray for them that despitefully use you," were the injunctions laid upon his followers by St. Francis of Assisi, most gentle and most lovable of Catholic mediæval saints. The lives of Newman Hall and of Henry Drummond, which we have here portrayed at full length, show that each of these men glowed with that mild effulgence of goodness and piety which we are accustomed to ascribe to St. Francis of Assisi. Newman Hall, now in his eighty-fourth year, is still hale and hearty, though he

NEWMAN HALL. An Autobiography. T. Y. Crowell & Co., 8vo, \$3.00.

THE LIFE OF HENRY DRUMMOND. By George Adam Smith. Doubleday & McClure Co., 8vo, \$2.00.

has retired from the active charge of a congregation after pastorates which lasted over half a century. Henry Drummond, born in 1851, died in 1896, having spent twenty-three years of his short life in propagating the Gospel.

Newman Hall necessarily belongs to the older *régime* of Wesley. He was converted, in the religious sense, when he was sixteen years old, and began to study for the ministry when he was twenty-one. He had had a much better early education than the average Nonconformist minister of that day, and afterward took a First Class with his B.A. in London University in 1841. His first call was to Hull, where he remained twelve years. His second call was to Surrey Chapel, London, founded by Rowland Hill, and in this building and its successor, Christ Church, he preached thirty-eight years. His *naïve* and charming autobiography tells us the rest of the story. Though one of the most popular and eloquent preachers of his time, he has steadfastly followed in the footsteps of St. Francis and of the common Teacher of them both. He has traveled, lectured, preached, met famous men of the world, written tracts—one of which has attained a circulation of 4,000,000—and remained simple, earnest, kindly, frugal, temperate and charitable. May the English-speaking peoples never be without men of his stamp!

Henry Drummond had many of the qualities characteristic of Newman Hall, though he was called to exercise them in a very different sphere. He first became known as one of the most promising and prominent disciples of D. L. Moody, during the latter's great revival tour throughout the British Isles between 1873 and 1875. He seemed to carry with him some personal charm which invited the confidences of men—especially young men—of every rank of life. Unlike Newman Hall, whose knowledge of modern science

played no perceptible part in his life, Drummond attempted to express the soul's development in terms of Darwinism, and hence wrote, "Natural Law in the Spiritual World,"—the book with which his name will be longest associated. Just as the older evangelist took upon himself the task of kindling the flame of the Gospel in the hearts of nominal Christians, so the younger undertook to combat the agnosticism due to the half-digested truths of the Evolution Hypothesis. If Professor Adam Smith rates the permanent results of Drummond's efforts as an evangelist higher than the average outsider would feel justified in doing, he is guilty of a fault easily pardoned in writing about one whose character was so full of attractiveness for those who came in contact with it and so far from the taint of worldliness.

Both lives may be read with profit by many who are unable entirely to sympathize with the religious views expressed therein, and both contain pleasant and readable accounts of visits to this country. The excellent portraits prefixed in each case tell half the story.

E. H. Mullin.

NEW JAPAN

MANY books have been written about Japan, and wrong impressions and misinterpretations have, through repetition and growth in the repeating, come to be accepted, not only as facts, but as the truth. Moreover, since the eastern Empire adopted its modern policy of occidental progress and reform, the opportunities for misunderstanding have increased, for the western visitor but too often sees only the veneer of western civilization, and by it interprets age-old Oriental inner life.

LETTERS FROM JAPAN. By Mrs. Hugh Fraser. With 250 illustrations. The Macmillan Co., royal 8vo, 2 volumes, \$7.50.

JAPAN IN TRANSITION. By Stafford Ransome. Illustrated. Harper & Brothers, royal 8vo, \$3.00.

Mrs. Fraser's "record of modern life in the island empire" penetrates below the surface with a woman's unerring intuition, but also with a sharp-eyed, but sympathetic observation. She enables us to see the deeper life of the Japanese, to feel their national soul; their racial unity, the deeply rooted foundations unaltered by the new departure. This is the work of a poetic mind, sensitive to beauty, open to new impressions, absorbing them, and giving them forth again seen as through limpid water, without diffusions in the interpretation, but also, we feel, without embellishments born of enthusiasm. Written from time to time, as their author came to know the country better and better, they yet bear the stamp of close and thorough study, of conscientious preparation, of a desire and the power to tell the truth underlying manifest facts.

Mrs. Fraser had unrivalled facilities for seeing the country in the days before the revision of the treaties. As the wife of Her British Majesty's representative at the Japanese Court, she was not bound to the treaty ports, but could travel whither she listed. Brought into contact with the Japanese aristocracy by her official position, she fully utilized her opportunities for studying the people. Hers is, above all, the æsthetic view of Japan, the country of art and courtesy and flowers divested of tradition, yet all the more attractive in the light of unadorned truth. She saw what she brought with her, the power to see, which is what was and is most worth seeing the world over, though it can probably be seen nowhere else in such perfection as in the island empire—a national civilization based on the true sense of dignity, and the love of beauty in manners, in customs and art.

Therefore this book on what has undoubtedly become a hackneyed subject is full of the charm of freshness. It deals with so many things that their enumera-

tion becomes impossible, but most attractive, we venture to say, are its studies of Japanese child-life and its tribute to the Japanese woman, high-born and low-born, her dainty courtesy, her dignity, her unquestioning fulfilment of her duties as they are defined for her by the civilization of her country. This is a welcome book, and an informing one. Perhaps it presents Japan as seen through a temperament, but a temperament that happily belongs to many people—without prejudices or bias—seeking beauty and finding it wherever it is found, cherishing dignity and breeding, sufficiently open-minded to understand and appreciate both, and to trace both to the sources from which they have grown.

Mr. Stafford Ransome's book, on the other hand, is thoroughly practical. Poetic interpretation is foreign to him, though he, too, pays a noble tribute to Japanese womanhood, hitherto, it would appear from their books, mostly known to visiting foreigners by a class that represents it no more than does its equivalent in other countries. He studies Japan's present-day economic, political and social conditions as they will affect both the country itself and the foreigner—most of all the Englishman, and consequently the American; and he lays especial stress upon the fact that the Japanese, since their great war, from welcoming the foreigner have come to look upon him as an interloper; that the cry "Japan for the Japanese" is but the expression of a not altogether inexplorable self-sufficiency. He exonerates the nation from the charge that they are commercially dishonest, explaining by the way that the Chinese merchant's famous integrity is a matter of necessity; and he is most unfavorably impressed with the results of the missionaries' labors. To him they seem vain. The modern Japanese is a materialist, he says, neither hostile nor friendly to Christianity, or Bud-

dism, or any other religion—merely indifferent with the Olympian indifference of the agnostic who has digested Spencer and Darwin and Mill, and who, in the case of the very young, affects a supercilious intellectual swagger—*tout comme chez nous*. The apparent gains of the Christian religion, he believes, have been partly due to a desire to learn English and partly to the national courtesies, which, above all, must ever avoid hurting other people's feelings.

This book is not the result of years of residence. Mr. Ransome lived in the country during a period of less than two years, but his pages give evidence of a great and well-trained power of observation. He covers a large field—Japanese morals, religion and drama, being included—but the real interest of his book lies in his study of the material progress of the country, which he holds to be real and solid. These chapters, and those on education and politics, bear the stamp of thoroughness. Taken altogether, this book will be of considerable service to the student of contemporary events and their world-wide development to the economist and the man of business. W.

A REAL GUIDE TO CHINA

TO anyone who wants a direct and telling account of the actual conditions of China to-day—commercial, political, economic and national—this volume may be recommended as so far the best that all others become supplementary to it. Such at least is the opinion of one who has been obliged to read all the books and most of the articles on the Celestial Empire that the crisis of the past two years has produced. Lord Charles Beresford has put the deriders of his mission to rout

and opened up a new career for admirals during the irksome years of peace. He went everywhere, as a good commercial traveler should, and he saw everything; he bearded the Tsung-li Yamen in the plainest nautical fashion; he visited Viceroy after Viceroy, interviewed them and was interviewed by them; inspected forts and arsenals, soldiers and sailors; received deputations and addresses all down the line, and learned from them whatever is to be known on Likin and Loti-Shui, on currency and treaty rights; inquired into waterways and railroads, British consuls and Chinese mandarins; went into every detail of trade and the conditions governing it, and found out from the men on the spot where and how the conditions could be improved; listened to everything, sifted, weighed it and summed it up; turned upon all the information thrust before him a strong, assimilative and accurate mind, and finally set down the results in a book which could hardly be bettered in the arrangement and completeness of its facts and the practical vigor of its style. In it one may find for the first time the vague catchwords of diplomacy turned into cognizable shapes; "the open door" explained as a British or American merchant would have it explained, in simple, unambiguous fashion and with the bank-book bearings on the matter kept well in view; "the policy of spheres of influence" set forth in terms that vitalize a shadowy conception; "the reorganization of China" no longer a nebulous phrase, but a fact pointed with gunboats, police, fiscal and military reform; "the opening of the interior" transformed from a glib unreality into a possibility of practical administration. Of course Lord Charles has a policy to propose, into which this is hardly the place to enter. Some say that it is immoral; others, that it is impracticable; others, that it is the only plan of action

that can save China. It is, at any rate, worth knowing that all the British and American traders in the Far East approve of it as the sole means of preserving the *status quo*; and whether one agrees or disagrees with its leading features, the value of Lord Beresford's book as the fullest and clearest presentation of China's present state remains undiminished.

Sydney Brooks.

THE "BEACON BIOGRAPHIES"

MESSRS. DENT & CO., of London, were, we believe, the pioneers in the making and publishing of the handy and handsome small volumes of which the Beacon Biographies are very attractive specimens. Well and clearly printed, bound in the practical flexible bindings that will stand any amount of handling and yet not fail to protect the pages they cover, these booklets, of which the first five are now issued, each with a frontispiece portrait, recommend themselves, like the Temple Shakespeare, the Temple Classics, and — finest of all — the edition of Scott, to all who love to slip a good companion into their pockets, to have it ready at hand to pass a moment of leisure away from the library or the fireside. For we still talk of the fireside, though to most of us it is but a dream and a lost illusion.

Attractive as is their outward appearance, these small volumes recommend themselves equally well by their contents. Their aim is to "furnish brief, readable and authentic accounts of the lives of those Americans whose personalities have impressed themselves most deeply on the character and history of their country." Which promises a long and notable line of them—all but endless, in fact, since

with each passing year we shall, unhappily, have to add to their number. And the aim is to be carried out succinctly, that those who have either not the inclination or the time to read bulky biographies may yet not be without the information they as good Americans should possess. To make this information as complete as possible within the prescribed space, a chronology and a bibliography at the service of those who wish further to inform themselves will be added to each volume.

The five biographies now ready are those of "Phillips Brooks," by the editor of the series, Mr. M. A. De Wolfe Howe, who thus forestalls by a few weeks the larger life of the great Bishop so long promised by Professor Allen, and now about to be published by Messrs. E. P. Dutton & Co.; *David G. Farragut*, by Mr. James Barnes, to whom, we venture to predict, will also be entrusted the life of Commodore Perry, who certainly will worthily fill a future volume; *Robert E. Lee*, by W. P. Trent; *James Russell Lowell*, by Edward Everett Hale, Jr.; and *Daniel Webster*, by Norman Hapgood.

The length, scope, and aim of these biographies preclude, of course, the expectation of profound original research, or the publication of startling discoveries. All the authors enumerated above freely acknowledge their indebtedness to all available printed sources on their subjects, but may well lay claim to commendation for their excellent judgment in selection, and their skill in compressing within the prescribed limits the essentials they should contain. And this is no slight task. To draw a man like Webster, for instance, within the confines of 114 small pages of large letter-press requires hard and intelligent labor, thorough knowledge of the man and his career, and a clear appreciation of his times and contemporaries. Our five authors amply demonstrate the

thoroughness of their equipment, and, in addition, that of Mr. Howe in his editorial capacity.

In closing we wish to draw attention to a new volume of Lowell's letters, soon to be published by the Messrs. Putnam, which should be added to Mr. Hale's admirable bibliography, and to express the hope that the publishers of these biographies will find for them the wide popularity they unquestionably deserve.

AGAIN, ROMANCE!

THE romance and the stern realities of railroad life are presented by Mr. Warman in his two new books. *The White Mail* is the story of a boy who, grown up wild and utterly ignorant, starts at the bottom of the ladder and rises to be superintendent of a western road, and the happy and proud husband of its president's daughter. This is, indeed, the romance of railroad life, but Tommy McGuire, the son of the illiterate section boss at Lick Skillet, deserves the worldly success he so masterfully commands, for almost at the beginning of his career he saves *The White Mail* from destruction at the risk of his own life and the loss of one of the company's mules, while shortly afterward he frustrates a hold-up, whose planning he overhears on the night of his arrival in East St. Louis. Nor should we forget his term of service on the prairie, in the

days when buffaloes still roamed the plain and Indians made raids. Here, indeed, is ample material for romance. Mr. Warman writes of a life he knows thoroughly, but occasionally that knowledge leads him into an off-hand use of technical expressions that require interpretation for the benefit of the benighted layman. He introduces us to a new variant of cheap restaurant slang, invented by a number of ex-switchmen serving as waiters in a western restaurant, where the bill-of-fare is known as the "switch-list":

"'Sand on No. 1—north spur,' called the head-waiter, and before he had finished a sugar-bowl was dropped upon the first table to the right.

"'Pancakes, warm, please,' said a man who seemed to be afraid of being overheard.

"'String o' flats with a hot box,' called the yardmaster."

If Mr. Warman gives free rein to his fancy in "The White Mail," he tells us stern facts in *Snow on the Headlight*, which is the history of the great Chicago, Burlington & Quincy railroad strike, the longest, bitterest and most costly struggle between labor and capital of its kind. This war, with its violence and misery, has already passed into history, to be forgotten by most of us. Only the officials and stockholders of the road, and the strikers, their wives, children and widows retain a vivid memory of it to this day. Mr. Warman describes both sides of the struggle, and makes the picture vivid and impressive by the aid of his knowledge of railroad affairs and life. He is impartial, relating the rights and wrongs of either side with equal clearness. The perfect order and undivided authority on the one hand, the internal dissensions, the jealousies and intrigues of the men on the other, are narrated in such a way as to demonstrate clearly why there could be but one result—failure for the men. If

THE WHITE MAIL. By Cy Warman. Charles Scribner's sons, 12mo, \$1.25.

SNOW ON THE HEADLIGHT. By Cy Warman. D. Appleton & Co., 12mo, \$1.25.

THE DUKE'S SERVANTS. By S. H. Burchell. Little, Brown & Co., 12mo, \$1.50.

CROWWELL'S OWN. By Arthur Paterson. Harper & Brothers, 12mo, \$1.50.

HUGH GWYNETH, A ROUNDHEAD CAVALIER. By Beulah Marie Dix. The Macmillan Co., 12mo, \$1.50.

ADRIAN ROWE. By Ernest Dowson and Arthur Moore. Henry Holt & Co., 12mo, \$1.25.

THE FUGITIVES. By John R. Spears. Charles Scribner's Sons, 12mo, \$1.25.

their violence, their use of dynamite, their wanton damaging of the company's property is told, the dishonorable practices of the private detectives are exposed with equal minuteness; and, according to Mr. Warman, these contemptible hirelings employed the lowest, vilest methods. Over it all thrones hunger—the destitution of wives and children, the real victims of the strike.

Mr. Warman has given his history the form of fiction, or, as he himself expresses it in his preface, he sets before his readers “a decoy duck stuffed with oysters; the duck is mere fiction: the oysters are fact.” The fiction is of sufficiently good quality to stand by itself; but it is the facts that will linger longest in the reader's mind.

Chronologically, *The Duke's Servants*, *Cromwell's Own* and *Hugh Gwyeth* belong together, for they all three are tales of England in the seventeenth century—the first of the closing days of James I and his notorious, all-powerful favorite, the first Duke of Buckingham. In subject and treatment, however, the books differ vastly. Mr. Burchell's is a pastoral, romantically planned and romantically told, its interest centering in the lovely countryside of Derbyshire, though the progress of the tale leads us elsewhere, even to London; and its hero is a youth of parts, after the manner of his time—a poet at Oxford and a man of action. In fact, it is to his gallantry that he owes the regaining of the estate, of which he was deprived, and his verse the wife of his heart. The romance of the tale lies here, for he found her among the “Duke's Servants”—His Grace of Buckingham's own company of players—in a day when woman was still strange to the stage. More than this we must not tell, for the intrigue is pretty and romantic, and well set in the atmosphere of a day still basking in the sunshine of Elizabethan literature. Alexandre Dumas ingeniously in-

troduced Buckingham's death at the hands of John Felton in his “Three Musketeers”; Mr. Burchell has another version of the murder to offer—more probable, if less daring. But both agree in using the same motive for the brilliant courtier's undoing. This is a good story, with a splendid atmosphere of the time, the result of much well-digested reading and research.

Mr. Paterson takes his readers into the bosom of Cromwell's family in the early days of the great Civil war, and finds there the love interest without which no true tale of adventure can ever be complete. But, for all that, he is mainly concerned with the serious events of that great epoch, the beginnings of that mighty army, which, officered largely by men who had served in the Low Countries, and under Gustavus Adolphus in Germany, was to go down into history with the name of its commander. Such a trained officer was the hero of this tale, a man sworn to avenge his father's death resulting from one of the Star Chamber's cruel punishments, a lukewarm Puritan, but a good hater and lover, Cromwell's chosen lieutenant in the task of drilling the kernel of his troops. Mr. Paterson presents Cromwell to us as a man with human foibles as well as great virtues, not as an immaculate hero, nor as a villain; as has too often been done hitherto in English fiction. For the romance that crowns as with a halo the incompetent “martyr” king, the dash and splendor of his cavaliers, have frequently led story writers to idealize them and their cause at the expense of the fame of the greatest Englishman that ever lived, and of the grim, prosaic fighters that helped him in making the proud England of the Commonwealth. The romance of the cavalier is absent from these pages; but in its stead appears another form of courage, sober, unadorned, the valor of determined men

fighting for the right. Mr. Paterson tells his story impartially, without bias, and with moderation so far as the fighting is concerned; he glories not in gore, though he feels the headlong rush of battle and the wild exhilaration of the charge.

Hugh Gwyeth, on the other hand, leaves the Puritan home of his grandfather to seek his father in the army of the King—the father whom he had never known, and believed to be dead. Colonel Gwyeth, too, came back from the wars on the continent to join in the internecine strife, but birth and inclination led him to offer his sword to Charles. The book, which well deserves the popularity it has won, is little more than an episode—Hugh Gwyeth in search of his father, and of recognition by him after he has been found. The boy serves as a stable follower in his parent's own troop, ill-treated and all but despairing, yet rises to the top, upheld by the gentle blood in his veins, and the indomitable will to succeed. Here we have the cavalier atmosphere—dice and wine and song, reckless courage and proud disdain, and, of course, a love story, begun almost in childhood, nearing its inevitable culmination at the end. Need it be said that Hugh wins his way to the heart of the soldier of fortune, who is his father, with the point of his sword—on the duelling-ground and in battle.

Adrian Rome is not a book that has in it the makings of a popular success, nor, indeed, is it quite an artistic one. It is too finely finished, too "finicky" for that, for even method has its limits beyond which the artist dare not go. It is a brilliant performance, but below the surface there is nothing. The tale these polished phrases convey is not an interesting one, nor, indeed, do they deal with the true inwardness of life. There is a tragedy here, but it is dribbled out, and loses itself like water in dry sand. These authors show that they can analyze and write down

their analysis; but they miss the larger outlines, they fail to see the wood while describing its trees. But for all that, one cannot help admiring their industry, for the book—though this is another of its faults—exhibits the traces of minute labor. It is a foregone conclusion that they will be heard from again, and probably in a novel that will prove worth the reading. At present they should learn to curb their own cleverness, and to widen the scope of their psychology and their grasp of life.

Mr. Spears's *Fugitive* is a rousing tale of adventure for boys. Its hero, though he began life in the days of clipper ships and slavers, sets an example to present-day boys in that he studied woodcraft—that oldest of sciences which we, with characteristic recklessness, have neglected so long, secure in the inexhaustibleness of our forests. From a logging-camp he passes to the sea—not the life depicted by the earlier writers of its romance—but the brutalizing existence with which more recent writers, such as Hamblen and Bullen, have made us acquainted—and by the sea he reaches Africa, where he lives among the savages, honored for his skill as a carpenter, denounced as a master of witchcraft by their medicine man, who finds in his collection of insects convincing proof of his accusation. For the boy is an enthusiastic naturalist always, and succeeds, we think, in communicating some of his love of nature to his young readers. The rest of his adventurous life brings him aboard a slaver, which is captured by an American man-of-war of the old stamp, while finally a race between two of the famous Yankee clippers speeds him home again, to the happy ending of his story, which furnishes all the entertainment a boy can desire, heroes and villains, battles, deeds of derring-do and hairbreadth escapes, romance, and ultimate success.

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MIDSUMMER NIGHT'S DREAM III. 1

EDITED BY ROSSITER JOHNSON

[TO CONTRIBUTORS:—*Queries must be brief, must relate to literature or authors, and must be of some general interest. Answers are solicited, and must be prefaced with the numbers of the questions referred to. Queries and answers, written on one side only of the paper, should be sent to the Editor of THE BOOK BUYER, Charles Scribner's Sons, 153-157 Fifth Avenue, New York.*]

408.—Can you tell me where I can find the following verse ?

"One who never turned his back, but marched breast forward ;
Never doubted clouds would break ;
Never dreamed, though right were worsted, wrong
would triumph ;
Held we fall to rise, are baffled to fight better,
Sleep to wake."

M. L. W.

It is from Robert Browning's "Epilogue."

409.—(1) In what collection of Rudyard Kipling's works can I find the story entitled "My Lord the Elephant" ?

(2) I should like to have explained the meaning of this paragraph, which I quote from page 39 of "Bob, Son of Battle": "That afternoon, as the men talked, the quiet echoes of the farm rang with a furious animal cry, twice repeated: 'Shot for sheep-murder! Shot for sheep-murder!' followed by a hollow stillness."

F. B. G.

(1) It was first published in a collection called "Many Inventions" (Appleton), and has been included in Volume II of the Scribners' "Outward Bound" edition of Kipling.

410.—Can you tell me the origin and author of the quotation, "To lead apes in hell"? I have been unable to find it in any dictionary of quotations.

M. E. N.

It is an allusion to a folk-lore proverb (Russian, we believe) that women who die unmarried are doomed to lead apes in hell.

411.—To whom does Whittier refer, in his sketch of William Leggett, in "Old Portraits and Modern Sketches," when he speaks of "the dying testator of Ford as bequeathing

"A fame by scandal untouched,

To Memory and Time's old daughter, Truth" ?

S. S.

412.—(1) Is the portrait which Cowley paints of Oliver Cromwell, in his famous essay, "On the Government of Oliver Cromwell," considered unjust and untrue because of the fanciful setting of

a vision in which it is embodied ? Cowley bestows high praise upon Cromwell's son, in the course of the same imaginary dialogue.

(2) Who is the author of the quotation "to remember the forgotten, and attend to the neglected" ?

(3) Who is author of the Greek original of the motto which Selden (author of "Table Talk") adopted as his own : "Liberty above all things" ?

(4) Is Selden entirely correct in the following statement : "There is no book so translated as the Bible for the purpose. If I translate a French book into English, I turn it into English phrase, not into French-English ; but the Bible is rather translated into English words than into English phrase. The Hebraisms are kept." M. M.

(1) The real character of Cromwell is one of the disputed points in history which probably never will cease to be debated, and never will be settled.

(4) It is only partly true.

ANSWERS

403.—(1) The author is Katherine Pearson, and the title of the story is "Metzerott," not "Metzerolt."

H. T. C.

(2) This is the first stanza of the poem by Whittier, entitled "At Last," first published in the *Atlantic Monthly*, and, according to the prefatory note in the Cambridge edition, "recited by one of the little group of relations who stood by the poet's bedside, as the last moment of his life approached." The stanza belongs with the succeeding one, and, correctly punctuated, is as follows :

"When on my day of life the night is falling,
And, in the winds from unsunned spaces blown,
I hear far voices out of darkness calling
My feet to paths unknown,

"Thou who hast made my home of life so pleasant,
Leave not its tenant when its walls decay,
O Love divine, O Helper ever present,
Be Thou my strength and stay."

404.—The answer to Kipling's "Vampire" was written by Isobel Henderson Floyd, of Jersey

City. Mrs. Floyd is also the author of a book called "Stolen America," published a few years ago. Answered similarly by L. D. Bert.

J. M. O.

F. B. W. writes: "The Vampire: From a Woman's Point of View," was written by Mary C. Low, and published in the *Bookman* for March, 1899. It begins:

"A woman there was who heard a prayer,
(Even as you and I!)
From flesh and bones and a lock of hair.
He called her the woman beyond compare;
But he only used her to lighten his care
(Even as you and I!)"

Copies of Kipling's poem, with a photogravure of the younger Burne-Jones's picture of "The Vampire," have been printed on a single large sheet of plate-paper, and may be obtained through any bookseller or art dealer.

407.—This quotation is correctly attributed to Coleridge. It is the last paragraph of Canto II of "The Wanderings of Cain," "a prose composition," as Coleridge himself wrote in the Prefatory Note, "one not in metre at least." It was written in 1798, near Nether Stowey in Somerset-

shire, and was originally undertaken in conjunction "with another," says the Note, presumably meaning Wordsworth. Coleridge suggested the title and subject, and also the scheme for the three cantos of which the work was to consist, which were to be done in one night. Wordsworth undertook the first canto; Coleridge the second; and whoever had done first, was to set about the third. Coleridge wrote the second canto "at full finger-speed," to use his own phrase; but when he hastened to Wordsworth with it, he was sitting with an almost blank sheet of paper before him. So "The Ancient Mariner" was written instead. Years afterward Coleridge was induced to begin a poem on the same subject as the prose fragment, and a fragment of this poem also is in his collected works, with this characteristic opening:

"Encinctured with a twine of leaves,
That leafy twine his only dress!
A lovely Boy was plucking fruits,
By moonlight, in a wilderness."

The correct quotation is not "And they two," as given by your questioner, but "and they three passed over the white sands between the rocks, silent as the shadows;" the "three" being Cain, his son Enos, and the Shape of the murdered Abel.

F. B. W.

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Some NOTES on NEW BOOKS

IT is a new idea for an eminent man to superintend the preparation of his own biography, and its very novelty promises to make a particularly interesting book of the *Life of Sir Arthur Sullivan*, which is to be published this fall by Messrs. Herbert S. Stone & Co. Mr. Arthur Lawrence is the author, and he has had access to the letters of the great composer and the additional advantage of personal intercourse and consultation with him. The reminiscences of the men with whom Sir Arthur Sullivan has come in contact have a special charm, and the personality of the musician himself is one that will bear the most searching scrutiny.

The mere title of *Scoundrels & Co., Limited*, by Coulson Kernahan, is enough to attract any number of readers, and the ingenuity of his plot will certainly hold them. It would be hard to find such a diverting company of scoundrels as are here gathered together, and the developments in their diabolical schemes are as surprising to themselves sometimes as to the reader. Mr. Kernahan has invented a new kind of villainy, for which he should be given all possible credit.

Yvonne, the Lady of the Flag Flowers, has received the recognition which is her due. This fascinating little French Indian Girl, as a writer in *Town Topics* thinks, has "a tender, charming wisdom that lures the reader to give her a most cherished place in his affections. Compared with the heroine of Gilbert Parker's *Translation of a Savage*, she is like a rose beside a waxen lily. . . . The nature of her charm is not translatable; there is in it the wildness and the shyness of the wildflower, the beauty and the dreaminess of the Indian, the vivacity and quicksilver of the French. It is impossible to give adequate hint of her attractions, but this much is evident: one can assert as vigorously as possible that *Yvonne* is quite the most attractive, the most human, the most genuine heroine, that is to be met with in recent native fiction."

Mr. Marston Wilcox has attracted a great deal of attention with his book so eccentrically called *Vengeance of the Female*. There is but one opinion of the delicate charm of his style, and the blindest of his critics cannot fail to see how thoroughly he knows his Spain, and how exquisitely he imparts to his readers the peculiar quality of its atmosphere. Mr. Howells in *Literature* speaks of "the butterfly flights and poisonings of the fancy in this most winning little book. It entreats you to enjoy it," he adds, "and it would not have you learn anything from it unless that is part of your pleasure." And he winds up his lengthy appreciation of this work by saying that "its charm is the effect of a talent as uncommon as it is genial, and of a skill which is never more active than when he is least conscious of it."

It is unusual for a book to make the kind of success *The Jessamy Bride*, by F. Frankfort Moore, has achieved. Published several years ago, it had but a small sale during the first two seasons, but the demand for it has steadily increased until now it is one of the most successful books of the day. It requires a peculiarly penetrating and abiding charm to awaken this belated interest, and it is generally books of this kind that endure.

The new *Life of Thackeray*, which Herbert S. Stone & Co. are to publish this fall, is really the first complete biography of the novelist which has been issued. Curiously enough no one has ventured into this field with any thoroughness, because of a passing disapproval of biographies which Thackeray once expressed to his daughter. The present *Life* by Lewis Melville will therefore have the field to itself, and it is quite worthy to occupy it. It has been carefully written, and it is accurate and sympathetic. Moreover it contains many extracts from Thackeray's early works which bear the indefinable mark of his peculiar genius. For this alone the book will be a delight to read.

Mrs. Amelia E. Barr has done a serious piece of work in *Was it Right to Forgive?* and has dealt much more carefully with the developments of character than ever before. The originality of her plot is no less striking than the contrast she evolves in the persons of the play. In one of her heroines she studies a problem something like that in Mrs. Atherton's *Daughter of the Pine*, but in this case she works out the reform in a very natural and consistent way. The influence of a strong and manly character upon a rather wayward woman is vividly realized.

Mrs. Mary Hartwell Catherwood has done a new kind of thing in the book which she is bringing out this fall *Spanish Peggy, a Story of Young Illinois* is a study of life in the '40's—the rough village and country life which was almost the only thing to be found in the middle west. The young Lincoln bears a part in it—a dignified and manly figure which makes one dream of the future which awaited him. Mrs. Catherwood understands it all with a fine sympathy, and she shows the grace and charm which we too easily fancy to have been lacking in the lives of our grandfathers.

No one understands the sea better than Mr. W. Clark Russell, and his new story, *Rose Island*, which will be out this fall, is one of the best things he has done. All lovers of the wide ocean will find entertainment in it, and some of those who, though confined to the land still dream of the smell of the salt, can refresh themselves with its breezes.

No one is more competent than Mr. George Riddle to edit a *Modern Reader and Speaker*, and the book bearing this title, to be brought out by Herbert S. Stone & Co., is sure to be widely popular. Mr. Riddle's large experience on the platform, and the fine dramatic talent which has placed him at the head in this kind of work are made extremely useful to the public in this collection.

The new book of short stories by Miss Maria Louise Pool, *A Widower and Some Spinsters*, will make the public regret her recent death the more keenly. It shows so fine a sense of the relations of things and such delicate observation of the peculiarities of New England men and women that one feels the loss of what she might have given us if she had lived. Nevertheless these stories are a legacy to be grateful for.

Miss Emma Rayner's *In Castle and Colony* has received a great deal of attention from press and public, and her delicate, graceful little heroine compels admiration. Moreover, there is such vigorous action in the book, such masculine initiation, that its success is not surprising.

Miss Violet Hunt has done comparatively little since her first success, so that it will be particularly interesting to read the novel which is to come out this fall. It is called *The Human Interest: a Study in Incompatibilities*, and the title alone suggests something very taking and spirited. Its central interest is certainly unusual—a woman of the provinces in England who has longings for the intellectual life which she does not find in Newcastle. It is a rather whimsical and ironical picture which the author draws of her, and it is said to be very diverting.

Mrs. Schuyler Crowninshield has written a fascinating southern romance, which is to be published this fall under the title of *San Isidro*. The scene is in the West Indies, a field which is evidently a part of the author's very life. The atmosphere of Cuba permeates every page of this romance, which in spite of this tropical dreaminess is full of the most romantic situations and the most exciting action.

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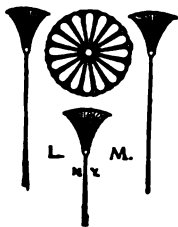
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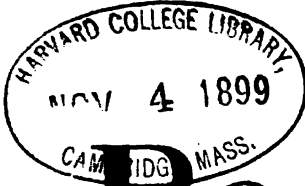
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THE RAMBLER

MRS. FRANCES HODGSON BURNETT'S well-established and well-earned popularity makes the announcement of a new novel from her pen an event of importance in the literary world. The book, which will be published by Messrs. Charles Scribner's Sons before the end of the month, will be called "In Connection with the De Willoughby Claim"—a title that suggests England and Norman blood, though in reality it will be a story of American life and American types in New England, the South, and, chiefly, in the national capital, where the claim is being fought out before Congress. The story, in fact, is a return to the author's earlier field, as exemplified in "Louisiana," and, we suppose, "Through One Administration." That Mrs. Burnett, in the maturity of her admirable talent, will add a notable book to the not over-long list of really good studies of American life, may be accepted as a foregone conclusion.

Mr. F. Marion Crawford's novel of the second Crusade, "Via Crucis," which recently finished its serial course through the pages of the *Century*, has just been published by the Macmillan Co. The

story is the result of thorough historical research and presents violent contrasts, the author bringing a simple, primitive Christian character into sudden and direct contact with the splendor of the great French and German barons, and the misery of the poor of that age. But the story is not merely historical. It has a deeper aim, that of demonstrating the enduring value of the moral simplicity which underlies the highest humanity, and its strength to withstand temptation.

The Poe Memorial Association, formed by students of the University of Virginia to honor the University's distinguished men, have presented to his Alma Mater a bronze bust of Edgar Allan Poe, by Zolnay, which was unveiled on October 7th, in the new Public Hall at the foot of the University Lawn, facing Jefferson's famous Rotunda. In presenting the memorial, Mr. Bradshaw, a young Kentuckian, outlined the brief history of the association through which present students sought to honor a former student.

Dr. Barringer, as chairman of the faculty, received the bust for the University, and took occasion to make a public

denial of the report that Poe had ever been expelled from the University. The record during the term of his attendance had been brought and lay open that any one who cared to look might see that Poe had left the University an honored student in good standing. The principal address of the occasion was made by Mr. Hamilton W. Mabie. Mr. Mabie's address was followed by a poem by Father Tabb, written for the occasion. Robert Burns Wilson also sent a poem, and letters of regret were read from Mr. T. B. Aldrich, J. S. of Dale, Joaquin Miller, and many other distinguished persons. The bust has been placed in the Poe alcove of the University library. We owe the photograph reproduced for this month's frontispiece to the courtesy of Miss Marguerite Tracy.

We are indebted to Messrs. R. G. Badger & Co., of Boston, for the series of interesting portraits which we reproduce this month. They are made from recent photographs to illustrate a volume of familiar essays by Mr. Vance Thompson, called "French Portraits," in which many modern French authors are treated with the understanding of the friend as well as from the standpoint of the literary critic. The sketch—almost a caricature—of Verlaine is not unfamiliar, but the portraits of Maeterlinck, Mallarmé and Mendés are new to readers of American periodicals. The book will be published this month.

The Macmillan Co. has on its list several interesting new books, among them the second and concluding volume of Mr. "Tom" E. Watson's unexpectedly good "Story of France," dealing with the Revolution, or, rather, the period from the death of Louis XV. to the Consulate.

Mr. Norman Hapgood has ventured upon a life of Abraham Lincoln—than whom no better American could be found for Englishmen to study; and the third volume of Prof. Albert Bushnell Hart's "American History Told by Contemporaries," covers the period of expansion, 1783-1845. This work will be supplemented, in a sense, by a book on "Colonial Children," the first of a series of "Source Readers of American History" destined for children. In this the extracts will be rewritten in modern form, so as to offer no puzzles of grammar or spelling, but the style of the originals will be scrupulously respected. It will illustrate many entertaining facts of colonial life and customs, as well as salient episodes of colonial history, while

the amusements, pursuits and interests of the children of the period, both white and red, will receive ample recognition. Introductions and notes will elucidate the text wherever necessary.

Mr. Swinburne's new tragedy, which he has finally entitled "Rosamund, Queen of the Lombards," will be published late in the autumn by Messrs. Dodd, Mead & Co., together with a new edition of his poems,



PAUL VERLAINE

[From "French Portraits." Copyright, 1899, by R. G. Badger & Co.]



MAURICE MAETERLINCK

[From "French Portraits." Copyright, 1899, by R. G. Badger & Co.]

revised and rearranged by him. The mere announcement of this new work by the greatest of living English poets is sufficiently interesting, for in spite of his recent unfortunate sonnet about the Boers, all must listen when he sings.



The Century Co. has in the press a new book by Mrs. Ruth McEnery Stuart, "Uncle Riah's Christmas Eve, and Other

Southern Stories." The South will be well and worthily represented this season by its best and most popular authors, among whom Mrs. Stuart has long held a secure and honored place.



A volume of collected addresses by the late Prof. Henry Drummond, "The New Evangelism," is in the press of Messrs. Dodd, Mead & Co.



MALLARMÉ

[From "French Portraits." Copyright, 1899, by R. G. Badger & Co.]

An undertaking of considerable magnitude is "The World's Orators," in ten volumes, now in course of publication by Messrs. G. P. Putnam's Sons. The work is the result of years of work by a large staff of editors, mostly college professors, under the guidance of Prof. Guy Carleton Lee, Ph.D., of Johns Hopkins University, and covers the period and tongues from pre-Attic Greek to the present day. The

orations have been selected with the greatest care, of course, and translated, where necessary, with the deepest respect for the originals. The future Demosthenes, Webster or Depew, will therefore not lack in future ample models upon which to perfect himself.

✱

"Under Three Flags in Cuba," is obviously a record of almost current events.



CATULLE MENDÈS

[From "French Portraits." Copyright, 1890, by R. G. Badger & Co.]

Its author is Captain George Clarke Musgrave, who was at one time an officer in the British service, and subsequently a correspondent for a prominent English paper. He came to Cuba more in sympathy with the Spaniards than with those who were rebelling against their rule. But he was soon won over to the Cuban patriots, in whose cause he personally engaged himself. His book deals with ac-

tual experiences and observations in Spanish, Cuban and American camps, and will have the value attaching to the work of a trained writer who is also versed in military affairs. It is soon to be published by Messrs. Little, Brown & Co.

✱

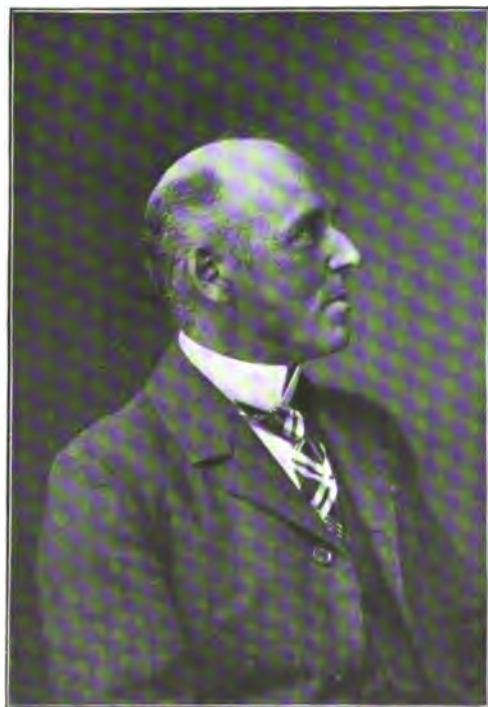
"Voices," by Katharine Coolidge, is the unassuming title of a volume of verse about to be published by Messrs. Little,



BOOTH TARKINGTON



GEORGE ADE



HOWARD PYLE



HERBERT E. HAMBLÉN

Brown & Co. Some of the sonnets which it contains will be recognized by readers of contemporary literature as bits of the best verse which has recently appeared in the best magazines. These readers, however, will not all have known that Mrs. Coolidge is a daughter of Francis Parkman, whose own taste for poetry was exercised to good purpose when he used to while away the long hours in which he could not work by repeating to himself the poetical fragments with which his mind was stored.

It is understood that Mr. Joel Chandler Harris is at work upon a new story, an historical romance of the American Revolution. This is so entirely a new departure for the author of "Uncle Remus" that his arrival at the proposed goal must be a matter of great interest to many readers.

A book bearing the title, "A Ten Years' War," might be taken for a military work but for its sub-title and the name of its author. These are respectively, "Being the Fight Made for Decent Living in the Tenement," and Jacob A. Riis. Messrs. Houghton, Mifflin & Co. are about to publish the volume, which will contain some of Mr. Riis's most striking sociological essays. The publishers suggest that it might fitly be entitled "The Blossoming of the City Desert," and this in turn suggests the fact of its dealing both with the barren wastes of the modern city and with their amelioration. It is a sign of hope that after only ten years of truly modern warfare so much has been done. The same publishers announce also a novel concerned with the life which Mr. Riis has especially studied. The title of this new book is "Four People," and its author is Mr. I. K. Friedman. He, too, has made a careful scrutiny of tenement house life, and

presents the result of his observations in a form which appeals to a larger audience than the best of essays can usually command.

We take pleasure in printing a new portrait of Mr. Howard Pyle, who has lately written a romance with surprising pictures, half blood-thirsty, half absurd, published by Messrs. R. G. Badger & Co., and a new photograph of Mr. Herbert E. Hamblen, whose new book, "The Yarn of a Bucko Mate," is reviewed upon another page. Two newer figures are those of Mr. Booth Tarkington, whose novel "A Gentleman from Indiana," has just come from the Doubleday & McClure Company's press, and Mr. George Ade, in whose new book "Doc' Horne," Mr. Van Westrum finds much to praise.

Of Mr. Booth Tarkington, a young writer whose popularity rests upon his single long story, an intimate friend writes:

"Mr. Tarkington was a Princeton man, class '93. He went to Princeton without knowing any one there. Within a month after his arrival, was made a member of the Fry Club—the most distinguished club there. He was one of the best men on the Glee Club, Washington's Birthday senior orator, president and director of the Triangle Club (the college theatrical club), and was the editor of 'Bric-à-Brac,' the Junior Annual. He brought out the *Tiger*, the college humorous paper, from the shades into which it had fallen. He became the editor of the *Tiger*, and illustrated it, making it equal and superior to all other college papers of its class. At the same time he took the prize offered by the *Nassau Literary Monthly* for the best short story by an undergraduate, and was then elected to the board of editors of that magazine. He wrote all of the songs that he sang while in the Glee Club, and

the class song which was sung at commencement. In '94 he began 'The Gentleman from Indiana,' which he left for different stories and in the interval of writing it, has written three plays, one of which is now in Miss Marbury's hands. The dramatic quality comes out strong in all that he writes." He has written much over various assumed names, and only now appears over his own.

Ever since the publication of "Artie," that wonderfully true study of the slang that is not of the slums, but passes current in many social classes, Mr. George Ade has held a peculiar place in contemporary fiction. "Artie" was, and will remain for many years to come, a book to be thankful for—its humor is so clean and irresistible; and his later book, "Doc' Horne," reviewed elsewhere, certainly ranks with it. Mr. Ade is now about to issue still another humorous production, "Fables in Slang," reprinted, like its predecessors, from the columns of the *Chicago Record*, with which he has been connected since 1890. He was born in Kentlandt, Ind., in 1860, and is the son of the banker of that town. After the usual preliminary schooling, he went through Purdue University, at La Fayette, Ind., whence he emerged to start his career on a country paper. The profits of this profession proving utterly inadequate, he worked for a little while for a company that "sold remedies," writing its advertisements and selling its goods. In 1890, however, he found his true sphere on the *Chicago Record*. He started at the bottom of the ladder, and first attracted attention by his reports of the Presidential convention of 1892 and the Homestead strike. During the Fair he wrote a series of exposition sketches, and at its close found his opportunity in the department called "Stories of the Streets and of the Town," in which appeared successively "Artie," "Pink

Marsh," "Doc' Horne," and the "Fables in Slang."

In "The Sign of the Cross," Mr. Wilson Barrett reversed the usual process by first writing a play and then making a novel of it. Now in producing a new novel, "In Old New York"—in which he has the collaboration of Mr. Elwyn Barron, of Chicago—he returns to the customary plan of procedure, if indeed it is ever customary to look forward definitely to dramatizing a novel of your own production. This is what he proposes doing with his "In Old New York," and further intends to act the resulting play when next he comes to America. Messrs. L. C. Page & Co., of Boston, are about to publish the novel.

The latest novel by Miss Marshall Saunders, whose "Beautiful Joe" is supposed to have done for the canine race almost as much as "Black Beauty" for the horse, will be called "Her Sailor," and is soon to be published by Messrs. L. C. Page & Co., of Boston. It is a modern love story of an American naval officer and an American girl.

The advance sales of the second Dooley book, "Mr. Dooley : In the Hearts of His Countrymen," have required the printing of an initial edition of 30,000. The humorous dedication will appeal most strongly to those who know something in general about the ways of certain publishers, and in particular about the unauthorized editions of Mr. Dooley in England. It reads :

To
Sir George Newnes, Bart.
Messrs. George Routledge & Sons
Limited
And other publishers who, uninvited,
presented Mr. Dooley to a part
of the British public.

Another Boston book of quite a different character, yet demanding and winning a similar confidence on the part of its publishers, is the Rev. Charles F. Dole's volume, "The Young Citizen," of which Messrs. D. C. Heath & Co. are printing a first edition of 20,000. It is an illustrated book for the young, intended for instruction in the duties and privileges of citizenship. Mr. Dole's previous book, "The American Citizen," published by the same firm, has sold over 100,000

copies. Another new book from his pen is soon to be issued by Messrs. T. Y. Crowell & Co. Its title is "The Theology of Civilization," and the author's aim is briefly defined as "an attempt to sketch the essential ideas which must underlie a civilized and civilizing type of religion." Mr. Dole is the brother of Mr. Nathan Haskell Dole, and has charge of a leading Unitarian parish of Jamaica Plain.



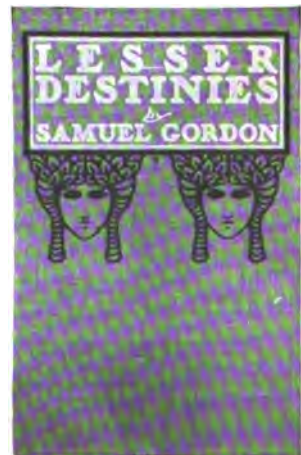
A VIGNETTE

[From "Santa Claus's Partner." Copyright, 1899, by Charles Scribner's Sons. From the original in color]

We reproduce three cover-designs from new autumn publications, among which the cover by Mr. Maxfield Parrish of Mr. John Lane's new edition of Grahame's "Golden Age" is perhaps the most striking. And we also reproduce a vignette, drawn in color by Mr. Glackens for the title-page of Mr. Page's forthcoming holiday tale, "Santa Claus's Partner." Many Christmas stories have been written, beginning with the famous "Carol," but we do not know where to find

a more charming story than this new one which Mr. Page has written for modern men and women to read.

Mr. Elbridge S. Brooks has written many things for young readers. His latest book is soon to be published by Messrs. T. Y. Crowell & Co., and will bear the title of "Historic Americans." He further defines his work as "Sketches of the Lives and Characters of Certain



THREE NEW COVER DESIGNS





NEW YORK FROM WEEHAWKEN AND THE CITY HALL.

Famous Americans Held Most in Reverence by the Boys and Girls of America for Whom Their Stories are Here Told." The book begins with John Winthrop and ends with General Grant, between whose names appear many of those which hold the brightest lustre. This contribution to the general contemporary attempt to popularize the best biographical knowledge certainly deserves a hospitable welcome.

All persons interested in historical New York will be glad to know that Mr. R. T. H. Halsey, whose collection of Staffordshire blue plates is noted throughout the country, has written a monograph called "Pictures of Early New York on Dark Blue Staffordshire Pottery," which Messrs. Dodd, Mead & Co. will soon publish in a limited edition at a high price—probably \$40. It will contain more than a hundred plates in photogravure, reproducing the color of the china as closely as possible. Through the courtesy of author and publisher we are able to reproduce four of the plates in our black and white.

From the Century Company's press has just come a readable and attractive as well as instructive volume on "Present-Day Egypt," by Mr. Frederic Courtland Penfield, United States Diplomatic Agent and Consul-General at Cairo during the years 1893-97. Mr. Penfield has an eye for the

picturesque, the mingling of the modern and the ancient, of East and West, which gives to Cairo especially so kaleidoscopic an individuality. His more serious chapters are written in an easy manner, and derive, of course, from his former official position the weight of authority. The book is brilliantly illustrated by M. Paul

Philippoteaux and Mr. R. Talbot Kelly, and from photographs. Mr. Penfield's portrait, which we reproduce herewith by courtesy of The Century Co., is made from a new photograph.



FREDERICK C. PENFIELD

During the fall Messrs. Harper & Brothers will bring out a series of dainty little Christmas books uniformly bound in silver and blue. As a rule, each will contain the best "long short story" of some well-known American author—for in-

stance, "Good for the Soul," by Mrs. Margaret Deland; "Evelina's Garden," by Miss Wilkins, and "The Story of the Other Wise Man," by Dr. van Dyke. Other volumes which have been announced are: "The Captured Dream," by Octave Thanet; a book of light verse, by John Kendrick Bangs; "Two Gentlemen of Kentucky," by James Lane Allen, and selections from Lew Wallace, Richard Harding Davis, Frederic Remington and Mrs. Ruth McEnery Stuart. The books, which are to be sold at a very low price, are to be tall and narrow, and printed on fine paper with gilt edges,

and each is to be furnished with a frontispiece.

Mr. William H. Appleton had been considered for years the dean of the American publishing trade, if for some time past his leadership had not been active. His death at eighty-five leaves the world poorer, for he represented certain ideals in publishing, which are more and more disregarded as publishers multiply and the number of books increases infinitely. For more than sixty years he was an important member of the house that bears his name.



WILLIAM H. APPLETON

"Square Pegs."

Mrs. Adeline D. T. Whitney's latest novel, a review of which will be found on another page, was published on

the day before its author's seventy-fifth birthday, in September. Mrs. Whitney resides at Milton Hill, Mass., in a small cottage near the old family homestead of the Whitneys, occupied by her son, but for many years lived in a larger house farther from the centre of the village, and known as Elm Corner. Boston was her early home, and there she was educated, spending a "finishing year" at a boarding-school in Northampton. She married, at nineteen, Mr. Seth Dunbar

Whitney of Milton, and thenceforth lived in that village.

Mrs. Whitney began her career as a writer by contributing to the religious press. Her first book, "Mother Goose for Grown Folks," appeared in 1857. This was followed by "The Boys of Chequasset," but she did not gain wide recognition un-

til the publication of "Faith Gartney's Girlhood" in 1863, since when one book after another has appeared, until the list now numbers twenty-five. She is very persistent in her methods of work, and puts into her writing all of herself that she can give; consequently the small square writing-table on the second floor of her Milton home sees her for many hours daily. Mrs.

Whitney, we are

told, looks much younger than her years, and continues to take the keenest interest in all the topics of the day — literary, political and religious. Her eyes are undimmed, her hair is not wholly gray, and her figure, though slight, does not lack vigor. She possesses, moreover, that graceful dignity which we have learned to associate with lace caps and mahogany furniture, and which is so rapidly becoming a thing of the past.

The Rambler.

JOHN RUSKIN AS A WRITER

(Concluded from last month)

RUSKIN'S method of preparation for his work was simple and logical enough. If the book in contemplation were essentially a work of philosophic nature, requiring only thought but not observation, he would sit and think and read where he was quietest. But if the work, like "Modern Painters," or "Stones of Venice," were to be one of thought *plus* observation, he would travel whither he could best observe, and record with most convenience, the results of that observation; and this is where his ample means gave him the help which Fortune denied to his master Carlyle. From childhood young Ruskin filled his note-books with descriptions of the scenes which had filled his soul with passionate enthusiasm, and made of him from his earliest years a worshipper of mountain and of sky. Gradually these notes became more and more accurate, full, suggestive, and scientific; not always compiled in the first instance, with any definite, or at least immediate, object, but devised as a storehouse on which to draw, a mine in which to quarry, when need should be. In this way for many years he made notes of skies and sunsets, notes literary and pictorial—as he himself expressed it, in one instance, "bottling my skies as my father did his sherries"—until, in after years, the desire to write "The Storm-Cloud of the Nineteenth Century" uncorked them for immediate use. To his enthusiasm for his subject he necessarily trusted much, as the best force of his existence; and as in "a life persistently literary I have not written a word either for money or for vanity," the value of that enthusiasm may be fairly gauged. When as a youth, with "Modern Painters" in his head, but not yet out of it, he started on his journey

duly armed with a color-measurer, a geological note-book, an architectural sketch-book fitted with rule and square—all carefully planned out, he initiated that system of neat and precise forethought he invariably wished, though not always effectively, to attend all his undertakings. His first general preparation was the writing of essays on every sort of subject that struck his imagination by its apparent suggestiveness or barrenness. When he traveled, his note-taking was copious—made up, often enough, after supper, when others would have rested: and not only his sketches of scenes, but architectural drawings of innumerable details, were made with accuracy and prolific fullness, and rendered available for ready reference, doubly useful by the intelligence that guided the selection. In his more philosophic work, Ruskin would "read up" with avidity, and with that extraordinary clearness of perception which has always distinguished his commerce with the most abstruse subjects, all that had been said by the best writer or writers on the topics with which he had to deal—and how many topics, after all, has he left untouched? These preparations—these notes, annotations, extracts, and the like, constitute the scaffolding within which the structure of his books would be raised; and when his labor was complete and the scaffolding down no trace was left—a proof of good craftsmanship—of the means that had brought it to so brilliant a conclusion.

When about to write a book, Ruskin would usually draw up a rough syllabus of his subject and lay out its general plan, developing it with a profusion of notes and long and elaborate extracts from the authorities—often very numerous—upon whom he relied for his facts. Then, tak-

So must be three or four years now since I was
in London, Christmas in the ^{North} country taking leave
noted, with a white frock and a little bellows,
big money home for us that we never had cleaned
of, cliffs that look like the world split in two, and
caverns that look as if they fell from the moon; besides,
all kinds of antiquarian and architectural facts, which
twelve hours could never have learned in the older time.
What is it all to come to? are our lives - ~~as ever~~
in this kingdom of darkness, to be indeed twenty hours
as wide and long as they were in the light?

brainwork like a wrung sponge, and am tired out, and good for nothing after it." In the early days, he would walk out with his mother in the afternoons—each for the other's benefit, even more than for his or her own pleasure; and in the latest, with his valet, leaning lightly upon his arm, taking long walks, attended by his dog, upon the roads around Coniston, saluted, and often as not blessed, by the people whom they passed. An early riser, whose day's work (much of it done by matutinal candle-light) was often half-finished before the visitor appeared at the breakfast-table, Professor Ruskin would, when last I saw him, be the first to retire after his glass of port and game of chess. But that was when he had laid his pen aside for ever—that pen which he told me had brought him so much trouble and hard fighting through his life, as well as friends and fame, and with which he had recorded not only the beauties and the truths of all time, but the stupidities, the ignorance, and the vice of classes not at all willing to sit quietly under his incomparably galling invective.

As a maker of books—or, a "book-builder," as the clumsy modern expression has it—he was very enthusiastic and very definite. He would carefully study the size of his page, and, with William Morris's accuracy, he would adapt to it the size of the type. His favorite size was "medium octavo," and the type, "pica modern"—which he called "delightful," an epithet with which every one does not agree. His "Ulric" page he borrowed from Miss Edgeworth. Mr. Collingwood's biography goes fully into other matters of the sort—details of great interest to every genuine book-lover—and points out how all his title-pages have been drawn out by Ruskin himself: the wording, the arrangement, the size of type, and lines and characters.

One of his latest pieces of writing was

the article on "The Black Arts" (that is to say, the arts of engraving and black-and-white), which as an act of friendship to me—then a young editor to whom he had shown much warmth and kindness—he contributed at his own suggestion to the *Magazine of Art*. But he would neither give the article nor accept its proper value; but with that quaint love of the unexpected, he demanded the scorned traditional payment of the journalistic hack—"a penny a line, neither more nor less." Of this article a page is here reproduced—the writing unchanged from that of fifty years before, written as if by a pinpoint, and quite easy to read in spite of the forty volumes that had issued from his pen. For possible convenience we transcribe it:

"It must be three or four years now since I was in London, Christmas in the North country scarcely noted with a white frost and a little bell-ringing, and I don't know London any more, nor where I am in it, except the Strand. In which walking up and down the other day, and meditating over its wonderful display of etchings and engravings and photographs, all done to perfection such as I had never thought possible in my younger days, it became an extremely searching and troublesome question with me what was to come of all this literally 'black art,' and how it was to influence the people of our great cities. For the first force of it—clearly in that field, every one is doing his sable best; there is no scamped photography nor careless etching; and for second force there is a quantity of living character in our big towns—especially in their girls, who have an energetic and business-like 'know all about it' kind of prettiness which is independent of color, and which, with the parallel business characters, engineering and financial of the city squiredom, can be vividly set forth by the photograph and the schools of painting developed out of it—then, for third force, there is the tourist curiosity and the scientific naturalism, which go round the world fetching big scenery home for us that we never had dreamed of, cliffs that look like the world split in two, and cataracts that look as if they fell from the moon; besides all kinds of antiquarian and architectural facts, which twenty lives could never have learned in the olden time. What is it all to

come to? are our lives, in this Kingdom of Darkness to be indeed twenty times as wide and long as they were in the light?"

This MS. should be examined with interest, for there is not so very much of it in existence. The author himself attached little importance to it, and those who surrounded him were too much interested in the spiritual elements of the work to care greatly for the material. Anyhow, his earlier MS. was all used for fire-lighting, as its natural and proper destiny, until Mrs. Arthur Severn begged for it, and saved it thenceforward from foolish destruction. So, there exists no MS. of Ruskin's works, as of Dickens' and Scott's—it has been burned as Thackeray's was scattered. The printed word must satisfy the reader and hold him at arm's length—or at the length of the compositor's stick—denying them that thrill of intimacy which the sight of a great writer's

own script has the power to impart. Much of the MS. which has been saved was written in bound note-books, which, when Ruskin was travelling, secured his papers against dispersal or loss.

Much in the craft of authorship, as he practised it, should assuredly be followed as a finger-post by every writer who would hope to become worthy of such admiration as has been laid at Ruskin's feet; but to most his general example would be dangerous—to those who have neither his advantages and disadvantages, his genius, his friends, his wealth, and his temperament. There can be no second Ruskin—he has whirled round his appointed orbit in the firmament of England's stars; but the rays of his intelligence may illumine *our* thoughts, and the brilliancy of his work may, if we but understand it, shed some refulgence upon our own.

M. H. Spielmann.



BRANTWOOD—THE TERRACE

[From a copyrighted photograph by Mr. J. McClelland of Coniston, now published for the first time]



LORD STIRLING

[Considered Marshall's masterpiece. From the original engraving (1637) in the possession of Mr. J. Harsen Purdy]

WILLIAM MARSHALL



WILLIAM MARSHALL

[From a rare print in the possession of Mr. Chew]

THE collector of English books printed in the first half of the seventeenth century finds an endless source of enjoyment in the quaint and beautiful frontispieces and portraits with which

in so many cases they are embellished. Beginning with William Rogers, who seems to have been the first native Englishman who employed his art in book decorations, there follows a distinguished company of engravers: Coxson, Hole, the Passe family, Delaram, Elstracke, Droeshout, Payne, Cecil, Marshall, Vaughan, Cross, Hollar, Gaywood and Faithorne, all of whom produced notable work, though differing widely in style and artistic merit.

William Marshall, of whom unfortunately little is known, was perhaps the most prolific of all the early engravers who devoted themselves almost entirely to book illustration. The dates of his birth and death are not known, and of whom he learned his art has not been recorded. All that the writer in the "Dictionary of National Biography" can say of him is that he flourished between the years 1630 and 1650, and that "some of his plates are engraved with a miniature like delicacy and finish, and have a pleasing effect, but the majority, probably on account of the low rate of remuneration at which he was compelled to work, are coarse and unsatisfactory." While this criticism is no doubt in a measure true, it is entirely too sweeping, and is not, at all events, founded on more than a very casual study of his portraits.

Marshall's early work was probably confined to frontispieces and titles, in which he occasionally introduced portraits. The beautiful engraved title to Sir Thomas More's "Epigrams," 1638, and the same plate altered for the "Utopia" of 1639, contains a good example of the charming miniature like portraits he loved to introduce. The writer above quoted is mistaken in supposing Marshall's first work was produced about 1630. As early as 1617 he engraved two frontispieces for Richard Brathwait's "A Solemn Joviall Disputation," and "The Smocking Age," and in the first volume Brathwait addresses his explanation of the device of the frontispiece "to his deserving Friend and Exquisite Artist, Mr. Marshall," and, after describing the "divers persons shadowed," says: "All which persons be so to life portrayed by the accurate artist, that albeit the Page seems penurious for a device so copious, yet may they be, without any further illustration bestowed, both by their habits and actions clearly distinguished." This proves conclusively that Marshall was not only esteemed as an artist by a man of letters like Brathwait, but was deemed worthy to be called his "deserving friend."

In the year 1631 there was published at Oxford "The Psalmes of King David, Translated by King James." This metrical version of the Psalms, which was in a sort of way a second "His Majestie's Poetical Exercises," had occupied much of the spare time of James as well of several others of his court, but was far from completed at that monarch's death in 1625. Charles I. delivered the unfinished manuscript to Viscount Stirling, and commanded him to complete it and make it ready for the press. Marshall was engaged to engrave the title and frontispiece, and produced, as befitted the dignity of the



A GOOD EXAMPLE OF MARSHALL'S STYLE
[From the original volume (1639) in Mr. Chew's library]

royal author, a most elaborate piece of work, in which by way of flattery the British Solomon occupies a decidedly more conspicuous place than David, King of Israel. Had James lived to see it there is no doubt he would have accepted this tribute as no more than a just recognition of his worth. Much could be written in praise of Marshall's many curious frontispieces, some of which, like the one in Wither's "Emblems," 1635, are large and ingeniously emblematical — Wither, indeed, complains that

"Our Author to the Graver did commend
A plain Invention; that it might be wrought,
According as his fancie had forethought;
Instead thereof, the workman brought to light
What here you see, therein mistaking quite
The true Designe, and (so with pains and cost)
The first intended Frontispiece is lost."

Wither then goes on to say that at first he determined to "cast this piece aside," but, having "better ey'd it," he concludes that

"The graver (by mere chance) had hit
On what so much transcends the reach of wit,
As made it seem an object of delight."

He, however, fails to explain the meaning further than to intimate that

"He that can unriddle this to us
Shall stiled be the second Œdipus."

The frontispiece of Brathwait's "Arcadian Princess," 1635, has long been admired as among the most beautiful of Marshall's many productions, and we can fancy that the old friendship between them caused him to expend unusual pains in engraving this plate. The plates in Quarles's "Emblems," 1643, are mostly from Marshall's graver. Those not signed by him bear the name of William Simpson, and while affecting Marshall's style are in a marked degree inferior in execution. Simpson was probably a workman in Marshall's employ. The plates in Quarles's "Hieroglyphics of the Life of Man," 1648, are entirely by Marshall, but are not brilliant specimens of his art. Mention might be made of many other works that deserve attention: Stephens's "Statius," 1648, Habington's "Castara," 1640, several of Brathwait's volumes, notably "Barnabee's Journal," 1638, and the "English Gentlewoman," 1635, and the plates in several of Fuller's works, but most of them are more or less familiar to those who take pleasure in roaming in the pleasant fields of seventeenth-century literature. It is of the many striking, and on the whole probably accurate, portraits that something must be said before concluding this article. The writer before quoted says, "From the monotony in the style of his ornaments it is concluded that Marshall worked chiefly from his own designs." It may well be doubted whether



FRONTISPIECE AND TITLE-PAGE TO KING JAMES'S TRANSLATION OF THE PSALMS

[In which the courtier-engraver shows King James much larger than King David. From the original volume (1631) in Mr. Chew's library]

this writer has ever seen many of Marshall's portraits, of which he says, "They are valued chiefly on account of their scarcity and historical interest." The fact is that his series of portraits of the literary men of his time is of the very first importance, and not a few of them are all we have of the authors represented. Prefixed to the second edition of Donne's Poems, 1635, is a charmingly engraved portrait of the great poet and preacher at the age of eighteen. The extreme delicacy

of the work soon caused the plate to show wear, but early impressions are very brilliant and are much sought for by print lovers. The lines beneath the portrait are from the pen of Izaak Walton. In 1637 Lord Stirling published his collected works (with the exception of his "Aurora") under the title of "Recreations with the Muses." Marshall engraved his portrait, which it is stated the noble Lord placed only in the copies presented to his friends. It is a fact that it is found in only a very

few copies, and has always been considered rare. As long ago as the Sykes sale it sold for £20. This portrait of Stirling is called Marshall's masterpiece. A portrait of Michael Drayton introduced into the engraved title of his *Poems* appeared in this year. Brathwait published his "Survey of History" in 1638, and his friend, Marshall, supplied the frontispiece, including a portrait of the author at the age of forty-eight. This was undoubtedly from life, and bears the marks of great care in its production.

Four important plates were issued in 1640: Shakespeare in his "Poems," Ben Jonson in that poet's translation of Horace's "Art of Poetry," Lord Bacon in the "Advancement of Learning," and Thomas Randolph in the second edition of his poems. The last named portrait occurs as a portion of the engraved frontispiece and is not signed, but bears every mark of Marshall's style and is unquestionably his. Writers on the portraits of Shakespeare have said that Marshall's portrait in the *Poems* of 1640 is merely a copy of Droeshout's in the Folio of 1623. But remembering that Marshall's plates and portraits are all, so far as we know, from his own designs, and not copies of some other engraving—why should he be accused of copying in this instance? We know that in 1617, the year following Shakespeare's death, he was employed and commended by Richard Brathwait and called his "deserving



A CELEBRATED FRONTISPIECE

[From the original volume (1635) in Mr. Chew's library]

friend." It does not therefore require an undue amount of credulity to think that he may have seen and even known Shakespeare, and have made a sketch of him which he afterwards engraved for the poems of 1640. This theory would account for the differences between the Marshall and Droeshout portraits.

Beverly Chew.

(To be concluded.)



From "Oom Paul's People."

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PRESIDENT KRUGER ON THE PIAZZA OF THE EXECUTIVE MANSION, PRETORIA

ENGLAND AND THE TRANSVAAL

THE list is already long of those writers to whose dogmatism or prejudice South Africa has been a ready pitfall. More perhaps than any other country it asks of its commentator detachment, self-restraint, a judicial mind. For South Africa is historically a creation of our

own time, with a very short, though restlessly contentious past to look back upon,

OOM PAUL'S PEOPLE. By Howard C. Hillegas. Appleton & Co., 12mo, \$1.50.

SOUTH AFRICA. By W. J. Knox Little. Lippincott & Co., 8vo, \$3.00.

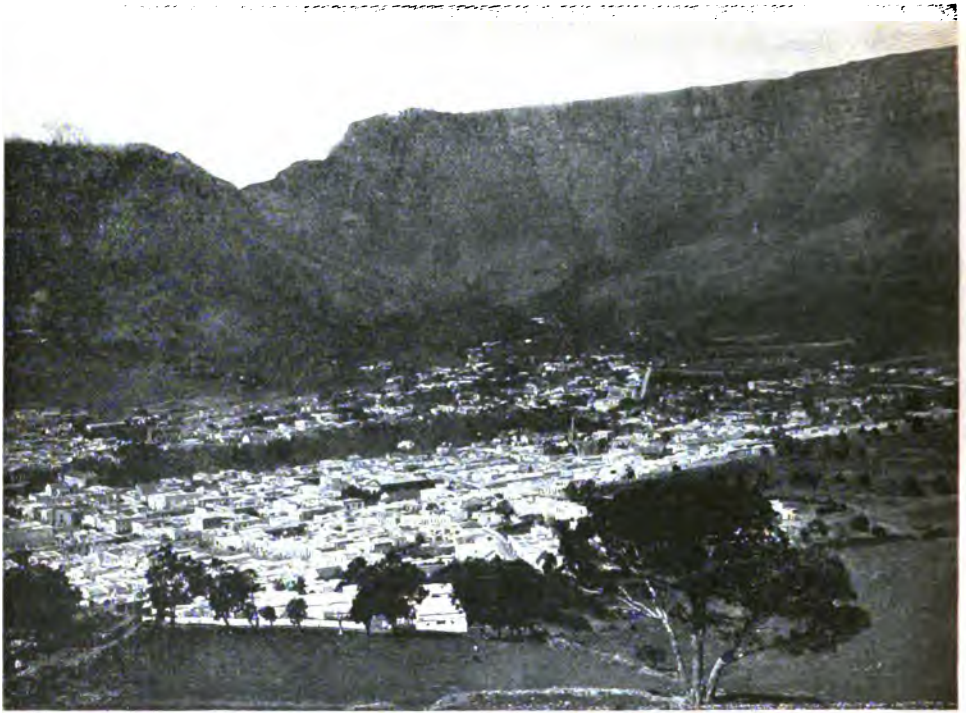
THE SOUTH AFRICAN QUESTION. By Olive Schreiner. Charles H. Sergel Co., 12mo, \$1.50.

and all its hopes of development and prosperity fixed upon the future. It is still, as it were, *sub judice*, still wavering in the balance, and for the writer who would describe it as it really is the first essential—the quality without which even the literary brilliancy of a Froude is of little real use—is a stubborn open-mindedness. Without it the scales cannot be held evenly between black and white, British and Boer, the colonists and the missionaries, Mr. Labouchere and Mr. Rhodes; without a most stringent self-watchfulness such events as the great Boer secession in the thirties, the foundation and history of the South African Republic, the Orange Free State and Natal, and such hazardous topics as the prospects of Rhodesia and the condition and policy of the Transvaal had better be left alone. It is the rarity in ordinary writers of this dispassionate spirit that has made so much of South African literature the merest pamphleteering. Of all who have dealt with the history and politics of that country, but two, Mr. Theal and Mr. Bryce, have taken the right position of glacial impartiality.

It cannot be said that the three books under review do much to clear away the confusion. Not one but—in spite of many excellencies in each—is disfigured by the incompleteness of partisanship; and in the case of the first two, Mr. Hillegas and Canon Knox Little, the bias is so evident and unrestrained that even the emotionalism of Mrs. Schreiner seems unclouded common sense by the side of it. Mr. Hillegas writes from the old-fashioned American standpoint of hatred of Great Britain and suspicion of all her doings, with the corollary belief in the innocence and virtues of the Boers. I do not in the least object to this attitude, and imagine that in abler hands a very lively book could be based on it. But the probabilities are that England does pause occa-

sionally in her career of crime and that the Boers are not quite the suffering arch-angels Mr. Hillegas makes them out to be. It is very unlikely that when two nations are in continual conflict all the right is on one side and all the wrong on the other. A little give and take here and there would have made Mr. Hillegas a more effective advocate. Without some such concession he must meet the fate of all writers who march through intricacies and objections in a blaze of certainty—the fate of being thought a little too emphatic and not quite trustworthy. “At this time there is hardly a handful of persons in England who are not willing to testify to the utter degradation of the Boers.” One may see from this how far the habit of dogmatism has carried Mr. Hillegas. For two interesting chapters on President Krüger and a useful summary of American interests in South Africa, as well as for some fresh information on the domestic life and character of the Boers, Mr. Hillegas is to be thanked; but as a whole his book is vitiated and made nugatory by the free swing of his prejudice.

But if Mr. Hillegas wanders far from the temper in which a man should express himself in print, Canon Knox Little wanders farther still. His style is quite remarkably undistinguished and no amount of trenchant iteration can give the touch of life to his narrative of personal experiences. That, however, is a small matter, as two-thirds of his book is taken up with history and politics where a barren style is not so inevitably incongruous. Like Mr. Hillegas, the Canon has the instinct for emphasis. Few men, indeed, could have it more strongly. His mind is exceedingly made up, and whether the work on hand is singing the virtues of Englishmen or abusing the Boers or exposing the follies of past British governments, one can rely most satisfactorily on having the fullest measure paid out. The chapters



From "Oom Paul's People."

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CAPE TOWN AND TABLE MOUNTAIN

in which the Canon lays bare the vacillation and sentimentalism of successive Colonial Secretaries, sparing them not at all, are quite the best in the book and really worth reading. But when we come down to present-day affairs we find our pugnacious author wholly in the possession of two beliefs—a belief in the unparalleled happiness to be had from living under the British flag and a belief, as Mr. Hillegas would say, in “the utter degradation of the Boers.” The Canon cannot comfortably get through a page without some tribute to the qualities of British colonists, and these tributes increase so rapidly in fulsomeness that even an Englishman has to stop and admit that the farce cannot be carried out. The Boers, of course, offer themselves as a ready foil, and I cannot recall any vice of which the Canon does not convict them,

or any adjective of abuse and disparagement which the Canon has not used against them. Considering that the Canon spent only two or three months in South Africa and most of that time in the cities where the Boers do not live, and that he does not mention having even spoken to any Boer except President Krüger, it is hard to understand how “the British love of justice,” on which he is so very insistent, did not make him hesitate before damning the entire race. The book, in short, is a book written in a rage. There is, however, this much of extraneous interest in it, that while Mr. Hillegas and the Canon largely cover the same ground, they do not, so far as I can find out, agree on any one point except the dustiness of Johannesburg.

After the American and English, the Afrikander. Mrs. Schreiner’s passionate



From "Oom Paul's People."

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THE RT. HON. CECIL J. RHODES ON THE PLAZZA OF HIS RESIDENCE, GROOTE SCHUUR, AT RONDEBOSCH, NEAR CAPE TOWN

appeal to England to prevent war comes worthily from her. It has rather too much of the over-sentimentality of all her later writings, but it is at times genuinely stirring, and does in great measure ennoble a discussion that has not been noticeable for its dignity. In her view, as one attached both to England and the Boers, the mother country stands on the edge of a folly as great as that which lost her the American colonies; and while that is not at all the opinion of Englishmen or of the majority of Afrikaners, it is at least a side of the case worth putting forth and worth pressing home.

Had these three writers sat around a table and "pooled" their views on South

Africa, checking and revising one another unsparingly, they might have turned out an authoritative work. As it was they wrote apart and each is unsatisfactory. Mr. Hillegas flies to one extreme, Canon Little to the other, and Mrs. Schreiner is too intangible. It is possible for a careful reader who knows something of this South Africa already, to get at the truth by striking a mean; but to speak plainly the labor of reading these three books and rejecting all that is partial and inaccurate in them and then formulating the residuum is rather too much—especially when one remembers that in Mr. Bryce's "Impressions of South Africa" we have a book that makes such labor superfluous.

Sydney Brooks.

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VII.—JAMESON RAID

FREMERY, J. DE.

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GARRETT, [F.] EDMUND AND EDWARDS, E. J.

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GREAT BRITAIN—HOUSE OF COMMONS.

Evidence of Charles Leonard, May 14, 1897, before the select committee appointed to enquire into the incursion into the South African Republic, and the administration of the British South African Company, and to propose desirable alterations in the government of the territories by the company. Also the manifesto of the inhabitants of the Republic, and an extract from an address by the chief justice of the Republic, October, 1894. [London, 1897.]

HAMMOND, MRS. NATALIE.

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HILLIER, A. P.

Raid and reform, by a Pretoria prisoner. With two essays on the antiquity of man in South Africa. London: Macmillan, 1898.

Frederick Allen King.

THE LITERARY NEWS IN ENGLAND

FOR weeks the literary papers have been crowded with lists of the winter announcements of the publishers. As a rule these lists are reprinted by editors in a rather meaningless way, so that the reader threads his way through them with difficulty. As a generalization, one notices this year a diminution in the number of books for children. They have formed a goodly proportion of the winter issues during the past few years, but, despite the constant destruction of such literature, these books have been very much overdone lately and publishers have grown chary over them.

One of the most valuable contributions to the new books is Mr. Clement Scott's autobiography, which practically covers the period of theatrical history in England from the point where the standard Genest left off. Mr. Scott on his own showing feels somewhat out of the running to-day by reason of his outspokenness on the question of the morals of players. He is now waging war on Society actor-managers, and has gone to your side to study "young, vigorous, healthy art," which is not "tied to the skirts and shoe-strings of Society." Some of the younger critics have begun to cavil at the veteran ex-critic of the *Daily Telegraph*, but there can be no doubt whatever that Mr. Scott and Sir Henry Irving between them have practically given the stage its present prominence in English life, and that against all the heavy odds of Puritanism. Now that he has transferred his services to the New York *Herald*, no London paper supplies us with the vivid description of a play in the style that Mr. Scott created. His book, which is to be published by the Macmillans, has been carefully edited by Mr. Austin Brereton, who was Mr. Scott's secretary for many

years, and is well known to New York journalists.

In biography, the season offers two books of very different interest—Mr. Arthur Lawrence's life of Sir Arthur Sullivan and Mr. Charles Neufield's account of his imprisonment under the Kalifa. Mr. Lawrence is a nimble journalist, who has done a good deal of interviewing which is really informing (for the interview as means of cross-examination on biographical details is quite out of date). He has already written a life of Miss Ellen Terry. Mr. Neufield's book adds greatly to our knowledge of the Soudan, a fascinating subject which Mr. G. W. Steevens rendered immensely popular. Mr. Steevens, by the way, has not done such good work since. His letters on India, originally printed in the *Daily Mail*, and published by the Blackwoods, did not rouse much interest, for India never seems to electrify us as a people despite the splendid enterprise which makes us rule over its millions. His letters on the Dreyfus trial were very judicial—too much so to be a complete newspaper success, while everybody else was strongly pro-Dreyfus. But that very quality will give them a more lasting value in book form.

As usual, the new announcements contain a great many reprints of classics. It is difficult to understand the basis of this multiplication, or where the buying public comes from. One critic has suggested that the publishers are simply copying one another, and show very little initiative. Certain it is, that many of these reprints do not pay their way. In some cases they are thrown on the market as job lots (as was the case with a very good edition, perhaps the best, of "Pickwick") and in nearly every instance the "edi-

tor's" remuneration is exceedingly small. The most successful firm of reprinters has been Messrs. Dent, whose *format* has been copied by houses from whom one might have expected real individuality. We are only at the beginning of an era of beautiful type. The London printers, who have been notoriously behind hand, are wakening up, and one of the biggest firms is making a bid for some of the trade that has gone to Edinburgh in such a wholesale way.

John Oliver Hobbes is indefatigable, for her publisher, Mr. Fisher Unwin, announces two new books by her—"Robert Orange," which is the sequel to "The School for Saints," and a three-act comedy, "The Wisdom of the Wise." As she grows older she becomes more strenuous and is more chary of employing that hard, metallic cynicism and epigram which amused us in her early short stories. She has stuck to her old publisher, Mr. Fisher Unwin, who introduced her in his famous Pseudonym Library (which seems to have exhausted itself). Indeed, the short story, altogether, has fallen on rather evil days. The theory of the old-fashioned serial, which for a time was abandoned by newspapers and magazines, has revived; and in competition with the sixpenny reprints of standard novels the short story in book form has had to go. John Oliver Hobbes is only following the fashion (and her own temperament) in giving us longer books. Her success with "The School for Saints" proved her ability to use a bigger canvas. As an exponent of the "newer" Roman Catholicism her attitude is very interesting. She was, I believe, born and bred a Congregationalist.

Mr. Watts-Dunton has taken heart at last, now that his novel and his poems have proved such a success; and he intends to republish some of his critical work, which for many years was such a

joy to readers of the *Athenæum*. Legends have grown up around the *Athenæum*, just as they have enveloped the *Times* and *Punch*, for all these journals are conducted under a veil of secrecy, which is supposed to add dignity to journalism, though it is becoming increasingly difficult to maintain. There was a time, indeed, when every severe criticism on a piece of belles-lettres which appeared in the *Athenæum* was attributed to Mr. Watts-Dunton, so that he must have gained some enemies unjustly. One book he alone could do—the life of Rossetti, and the inner history of the pre-Raphaelite movement; but, so far, he has resisted all attempts to be drawn on the subject. Mr. Watts-Dunton is a tiny man, with a heavy mustache. He is rather deaf, like his friend, Mr. Swinburne, and perhaps on that account does not join in literary social life so much as he would otherwise do. He is curiously sensitive to criticism.

The series of articles on the Famous Homes of Great Britain, which the Rev. A. H. Malan edited for the *Pall Mall Magazine*, has been republished by Mr. Grant Richards. The articles have been of rather unequal value, inasmuch as some of the writers, apart from their stately names, have had too little historical instinct for the task. Much has been written from first to last on the great houses of this country. The best series hitherto is that which has appeared at intervals for many years in the *Illustrated London News*. Illustrated, however, as they were by drawings, they lack the reality of the beautiful camera work of Mr. Malan's book. As a rule they were well written, many of them being contributed by Mr. Edward Rose, the dramatist (he helped to adapt "The Prisoner of Zenda"), who used to do a good deal of journalism before the more paying field of stage work opened out to him. Mr. Malan's book really falls in line with the revived inter-

est in topography, which Messrs. Constable's new series of county histories is intended to gratify.

Another old publishing business, that of Messrs. Hurst & Blackett, has passed into new hands (Kelly & Co., the great directory makers), after a separate existence of forty-six years. The firm, which will be carried on under the old style, once occupied a prominent position as publishers of novels, notably those of Dr. George MacDonald. Bit by bit their best books have been superseded, or have been transferred to other firms. It has been strange to see such a book as Lodge's *Peerage* coming out from the firm year after year in an out-of-date way, as compared with its rivals, Burke and Debrett, which are edited with increasing skill. The Kelly house has a mighty business in commercial works—the issuing of the London Post-Office Directory alone involves that; and this new step seems to show that it is to add literature to its list. Its ability to do so on the big commercial lines of the day is endless.

Mr. Kipling's anticipated visit to Australia should result in a notable addition to the literature of imperialism, for the great island-continent presents some notable features of empire-making. It is curious that one of Kipling's first real critics was the Australian writer, Francis Adams (the son of Mrs. Leith Adams, the novelist), who shot himself in such a tragic way six years ago. Mr. Adams, whose remarkable critiques were published only last year by Mr. Lane, came to Mr. Kipling with an untrammelled mind, and was not afraid to cite some of his verse as "doggerel." Perhaps Mr. Kipling's greatest admirers to-day are Americans. I noticed that American visitors this year were full of questions about him, and some of them made pilgrimages to Rottingdean—though there was really nothing to see there. Mr.

Kipling shows such a disposition to live quietly that one can imagine his distaste at the inflated prices given for his early work. The *United Services College Chronicle*, which he edited and for which he wrote some thirty pieces, is in great request at anything from £30 to £70, and the £135 paid for his "Schoolboy Lyrics" may be surpassed yet. In view of the antagonism of his ideals to those of the average middle class English household (the real buyer of books), his enormous popularity is a puzzle to some of us.

Among the curiosities of publishing I may note the creation of a real Mr. Methuen. The firm of Methuen was founded some ten years ago by Algernon Methuen Marshall Stedman. He has now transposed the Methuen to the end of his name. Few young firms, with the exception of Mr. Heinemann, have made such progress as Mr. Stedman, who has a very able coadjutor in Mr. Webster. He based his business on his experience as a university man by publishing higher educational books. From that he worked into paying fiction, and to-day he takes rank as a prominent publisher. He has increased his reputation immensely by his edition of Gibbon, which Professor Bury, of Dublin, is editing; and he has carefully avoided fads. By establishing himself in Essex Street, which runs from the Strand to the Thames Embankment, just where Mr. Astor has built his magnificent estate office, he forms a half way house between Paternoster Row and the newer race of publishers, who are peopling the region of Covent Garden. Mr. Methuen's latest enterprise is the republication of Sven Hedin's book in sixteen monthly parts.

Society of a literary-dramatic type has just welcomed back to it a familiar figure in the person of Mr. Malcolm Salaman, who, after a year's severe illness, has lost the sight of an eye through nerve trouble. Mr. Salaman, who is a son of the veteran

composer, has written some plays, and is remembered by a very clever book on women as judged by a man. He has edited the printed plays of Mr. Pinero, with whom he is on terms of the closest friendship, and whom he has been describing in a magazine, this being the first bit of work he has done since his illness. In addition to the facts contained there I may add that the Pineros were originally Jews from Portugal, who settled in London at the beginning of the last century. The dramatist's grandfather, Isaac, changed the name "Pinheiro" to its present form. His grandfather married the niece of Captain Wing, who fought at Trafalgar; hence Mr. Pinero's middle name. The dramatist has a fine portrait of the sturdy old tar in his house in St. John's Wood, the home of literary Bohemia. Mr. Pinero is married to a sister of the proprietor of the famous Cheshire Cheese in Fleet Street. By her first marriage to Captain Hamilton, a member of the old Scotch family of Silverton, she has a son, who has practised journalism on your side, and a daughter, Myra, who is making her way as a story writer.

A very interesting book could be made

in these days of compilations about the real stories on which some of the most popular novels have been based; as, for example, the career of Selkirk as the prototype of Robinson Crusoe. A striking case has occurred in a London police court, where an ex-convict, William Bartlett, appeared. The man is the only prisoner who ever escaped from Portland jail, our strongest convict establishment, and this escape was described by Hawley Smart in his well-known novel called, "Broken Bonds." In 1868 Bartlett was sent to the quarries at Portland on a sentence of ten years. He made his escape by sawing through the boards of his cell, using a jagged piece of iron hoop to effect this. Then he got into an air-shaft after three months' secret work. He escaped as far as Mr. Thomas Hardy's town of Dorchester, but was ultimately caught and sentenced to eight years' penal servitude for "burgling" a hotel *en route*. Of mere literary coincidences in modern times, the most curious was that of the Mrs. Ebb-Smith who drowned herself because she thought Mr. Pinero had sketched her in his play of almost exactly that name.

J. M. Bulloch.

LIFE COMES, LIFE GOES

Life comes, Life goes, brief hours and days
 Consume its scanty breath;
 Love comes but once and henceforth stays
 He knows nor Life, nor Death.

Who deem they once have known Love's shape
 And seen the phantom go,
 Have seen a mime Love's aspect ape,
 They never saw Love—no!

—From "*Sea Drift: Poems by Grace Ellery Channing.*" By permission of Messrs. Small, Maynard & Co.

NOVELS TURNED INTO PLAYS

AS the dramatic season advances that glowing promise of a new series of valuable plays made out of novels, to the enrichment of the novelists and their publishers, seems to fade away. Clearly, the stage is not to derive much new glory this year from the novelists. Lately the dramatized novel came into new vogue, but we must wait for "Ben-Hur" and some of the dramas taken from novels we have not yet seen to find a possible successor to "Trilby," in point of mere popularity. Mr. Zangwill's own play, founded on his "Children of the Ghetto," has received a little intelligent commendation from the newspaper reviewers of other cities, and will likely prove to be a somewhat slow piece, worthy of its author's fame, but scarcely an epoch-maker. I shall be glad, though, to change my opinion, which I admit is rather hasty, if it turns out, when it gets to New York, to have the making of an epoch in it.

It is well not to expect too much of a dramatized novel. All the old objections to this rather slovenly branch of the playwright's work might be truthfully urged against those lately seen. Lack of motive incoherence, confusion generally characterize them. One who loves his Thackeray dearly fairly shudders at the distortion, the caricature, the false proportions of sentiment, humor and irony, the rude touch of sheer melodrama in "Becky Sharp." But perhaps one who loves his Thackeray so very dearly, and is wont to cherish idols, would do well to shun the contemporary theatre altogether, and to such a one this kindly consideration of some recent plays taken from novels is not addressed.

The best of them is "The Only Way," founded on "A Tale of Two Cities," which misses, to be sure, nearly all the

eloquence and quite all the humor of its great original, but is yet a coherent and effective play. The dramatist, an Irishman—who is also, I believe, a clergyman—has been at great pains to transfer the most striking traits of Sydney Carton to the stage. In so doing he has preserved the main thread of Dickens's plot and made a play which requires no explanation. But Lucie and Darnay on the stage become mere puppets, the latter acted by the gentleman who plays his wicked father in the prologue with a touch of nature which the playwright forbids him to reveal in the remainder of the play. On the other hand, the Little Sempstress, a pathetic sketch in the original which still carries conviction to the reader's mind, becomes in the play a purely conventional figure of fiction—a poor girl who loves Carton devotedly and hopelessly. This personage, however, like Cibber's Princes in the Tower, in his celebrated arrangement of "Richard III," is technically useful in lending a tender contrast to the harsher scenes, which the stage Lucie is all but powerless to do.

The best stage version of a novel will never quite satisfy the reader who has liked the novel very much. This one is freer from objectionable matter than most that I remember. When the author departs from the original, he still contrives to avoid shocking the spectator who has read the book. He transforms Defarge into a melodramatic avenger, who omits the female Defarge altogether. He represents in picturesque and effective action the incidents narrated late in the story—as the contents of Dr. Manette's long-missing manuscript; but these incidents are described in the novel, not left to the reader's imagination.

In "Becky Sharp," you must notice

the principal scene (inevitably the principal scene if the book was to be dramatized at all) is one that Thackeray, with his keen artistic instinct, left entirely to the imagination of his readers. When we read "Vanity Fair" we go with Rawdon to Mr. Moss's, share with him his disappointment and suspense, feel with him the awakening of suspicion, experience his mingled emotions in the presence of gentle Jane, and then accompany him to his home in Curzon Street. All that has gone on there in the master's enforced absence and ours we may imagine to suit ourselves, according to the force and the fineness of our imaginative faculty. What a coarsening and vulgarization of the subject there is when the house in Curzon Street is the scene of the action represented, and the interview of Becky and old Steyne, until it is interrupted by the return of *le mari trompé*, is presented realistically in words and actions! Yet this was Mr. Langdon Mitchell's obvious and only course. And his scene of Becky's downfall saves his play from utter failure, gives the actress of Becky her opportunity, and, what is better still, leads the initiated spectator to hope for a good play from Mr. Mitchell not made out of a novel. In the circumstances, no one could have made more of the possibilities of this scene than he has done. Becky's soliloquy as she sits by the fire, which I am willing to believe was inspired by Mrs. Fiske herself, and the whole conduct of the encounter with Steyne have excellent theatrical value.

"The Gadfly" turned out to be much worse than a vulgarization of Mrs. Voynich's powerful, if somewhat factitious, novel. It was a hopeless play for its environment, and would have failed dismally, I fancy, even if Mr. Robson, the comedian who essayed to do the tragic in the rôle of Rivarez, had been possible in that rôle. The play, which was carpen-

tered by an expert stage manager, may yet turn up as a flash melodrama on the cheap circuits, but it has passed beyond the ken of men who care to read comments on plays. As for "Richard Carvel," it has not been dramatized as yet, and I believe Augustus Thomas will not undertake the task. "The Choir Invisible" has been heard in other cities, and "When Knighthood Was in Flower," "David Harum" and "The Pride of Jennico" are merely in the air. "Sapho," by Clyde Fitch, we shall surely have late in the winter, and that will be a new dramatization of the novel, not an adaptation of the French play.

There are three reasons for the dramatization of novels apart from the newest and most practical of all, namely, the desire of a novelist to double or treble his royalties by turning his book into a play. An influential actor finds in fiction a character he thinks himself well suited to embody. A speculative manager desires to turn the enormous success of some novel to his own account by having a play to fit the title. Thirdly, a dramatist honestly finds inspiration in the work of a novelist. But that does not always lead to a dramatization. One may trace in Pinero's plays the influence of Dickens and Thackeray, of Meredith or Gissing, yet he has scarcely borrowed a character or a situation from any one of them. The romancers have been influencing the playwrights since Shakespeare found use for Painter's tales and da Porto's. But the truest and best dramatists shun the almost impossible task of trying to transform a novel into a play. Still, in this age so barren of good plays, we must make the best of what we can get.

A dramatization of a novel has lately been current on the New York stage, which seems to me to possess in one scene more genuine worth than you can find in all the other dramatized novels from

"Trilby" to "Becky Sharp." "Rupert of Hentzau" with handsome young Mr. Hackett and an avowedly Gibson girl in its principal rôles may not have attracted the élite. Let me tell them, if this meets the eye of any of them, that in spite of its comic pantomime in the second act and the conventionally melodramatic quality of its third act, the fourth act of this drama comprises an episode which may be fairly called new to dramatic literature, which is elevated in spirit and beautiful in expression. The situation has not been reached without extravagance, but the end

in this case justifies the means. Rassendyll's dilemma when his friends and his sweetheart, the widowed queen, urge him to devote the remainder of his life to a splendid lie did not impress me so strongly in reading the book as it did when I saw it acted. It may not be in the fashion just now to praise Anthony Hope, and it may seem lacking in dignity, for other reasons, to highly praise this particular play; but I feel that the contemporary stage owes something to the writer which has given us one passage of pure, uplifting romance such as this.

Edward A. Dithmar.

NOTES OF RARE BOOKS

IT is not strictly within the province of this department to note particularly the value or prices of autograph letters, but occasionally the manuscript of a book comes up for sale. Here are a few items of more than usual interest. In the season just closed the following were sold: one page of the "Newcomes," £21.10; the first page of Dickens's unpublished play called "The Travesty of Othello," £35; the entire MS. of his "Battle of Life," £400, and his "Mrs. Gamp with the Strolling Players," £78.15; Disraeli's "The Young Duke," £50; Stevenson's story called "Markheim," £81.

Some years ago it was quite in fashion to collect books illustrated by the Cruikshanks, John Leech, Seymour, "Phiz," Onwhyn, Rowlandson, Hogarth, and a host of lesser lights. Although this taste has changed somewhat, there is still a steady demand for the masterpieces of these facile craftsmen. Is it not about time that some one turned his attention to the work of our American illustrators? Even before the present generation of clever illustrators, Darley, Hoppin, Harry Fenn, Kensett, Thos. Nast, and many others did excellent work, not to be neglected by the collector. Modern books are illustrated in a way that would have astonished our fathers, not to mention our grandfathers. Where will one see better drawing than that of Howard Pyle, A. B. Frost, Smedley, E. A. Abbey, Alfred Parsons,

Reinhart, Sterner, and a group of the younger men? Why does not some collector start in at once and make a collection of first impressions of their work? Is it the process reproduction that has deterred him? Even in process reproductions there is a great difference between the early and late impressions, and since the original plate is retouched in the newest "process," there really seems no excuse for avoiding these books.

The season just closed (July 1, 1898-1899) was not a remarkable one in the auction book market. It would be absolutely impossible to have such a noted collection as the Ashburnham library come up for sale every year, so that it is not to be wondered at that the season of 1897-1898 was followed by a comparative dearth in real rarities. It is a high compliment to pay to "American Book Prices Current" to say that its method of including books by the auction season instead of the calendar year, has been followed by Mr. J. H. Slater, the editor of "Book Prices Current," and also by Mr. Temple Scott in his compilation called "Book Sales." These three publications have some characteristics in common, and some that are different, while all fall short in the same way, the editors do not personally examine the books—a fault we admit is not easy to correct. We have pointed out in these columns before that the difficulty of using auction prices as a standard of value, arises from the fact that the auction cat-

aloguer is apt to be careless in his descriptions, and often either overdescribes his wares or misses the particular point altogether. It is too much to expect of a compiler of these useful books that he travel to a distant city to examine a lot of books sold at auction, but it does not seem too much to expect, that in the case of important items, sold in the city where he lives, he should either examine the books himself, or hire some expert to do so. These books are generally compiled from the auctioneer's descriptions, and, unless the compiler be more than human, mistakes, sometimes serious ones, are allowed to creep in.

American "Book Prices Current," covering the year 1898 and part of 1899, is just at hand, and its record of the auction room prices is highly interesting. No books of great rarity came up for sale and but few records of prices were broken. The most remarkable tendency to be noted was the steady advance in the prices of the Kelmescott Press publications, Americana, the privately printed books of William Loring Andrews, and a few of the rarer first editions of American authors. This new volume contains 8,315 titles and is the record of 117 sales.

In "American Book Prices Current" the rule adopted is to include all lots that bring three dollars and upwards. In England the price limit is one pound, and the purchasers' names are always included. Why the Americans are afraid to have their names known has always been a mystery. It may not be widely known that many Americans in the auction room use fictitious names. In looking over the pages of this excellently printed volume for this year, it is interesting to note that in some cases there is a marked difference between the prices realized in Boston and the same books sold in New York, while on the other hand there is often only a slight variation.

A few prices quoted will show the downward tendency of some books during the season just closed. For example a notable falling off has occurred in books printed on large paper. The instances are many and are scattered throughout this volume. These demonstrate most conclusively

that this method of publishing has been overdone.

Some of the publications of the Grolier Club also indicate a decided falling off, notably the first two books issued. A copy of "The Decree of Starre Chamber" was sold in the Cox sale and brought only \$152.00. This was the only one offered during the year. The highest previous price was \$220.00—a falling off of sixty-eight dollars. Again three copies of the "Rubaiyat of Omar Khayyam" were sold, fetching respectively \$80.00, \$115.00, and \$183.00. This book had sold as high as \$210.00 in December, 1897. As an example of fluctuation one might note the prices paid for the "Lowell Medal" also published by the Grolier Club. On January 26th it realized \$11.00, on June 9th \$21.00, or nearly one hundred per cent. advance in five months.

In the case of the privately printed books of Mr. Andrews attention has already been called in these columns to their rising tendency. We quote a few prices to show their present market values. "The Bradford Map," \$23.00; "An Essay on the Portraiture of the American Revolutionary War," \$12.50; "Fragments of American History," \$18.00; "Jean Grolier," \$27.00; "Journey of the Iconophiles around New York," etc., etc. (text only), \$16.50; "New Amsterdam, New Orange and New York," \$45.00 (Japan paper copy, \$91.00); "Old Booksellers of New York," \$15.50; "A Prospect of the Colledges in Cambridge, etc., etc.," \$8.25; "Roger Payne and His Art," \$25.00; "A Stray Leaf from the Correspondence of Irving and Dickens," \$31.00.

So much has been written about the high prices realized during the auction season just closed for Kelmescott Press books in London, that the American prices have been overlooked. A few instances will illustrate the fact that here we appreciate them as well as abroad. The "Chaucer" brought \$215.00; "Herrick," \$46.00; "Keats," \$210.00 (the highest price given during the year); Morris's "Story of the Glittering Plain," \$65.00; "Tale of King Florus," \$21.00; Rossetti's "Ballads and Sonnets," 2 vols., \$50.00; "Maud," \$8.50; "Shelley," 3 vols., \$63.00.

Ernest Dressel North.

CURRENT LITERATURE

THE CATHEDRAL BUILDERS

THIS book is a large octavo ; and it is fortunate that it is so large, because the size of the page allows room for a fair-sized photograph. The opportunity has been improved ; the title-page says that there are eighty-three illustrations, and there can be no doubt of the accuracy of this statement ; and, moreover, the selection of the subjects of the illustrations is good. Many of the buildings represented are very familiar, but many others will be new to most students. Capitals of columns in San Zeno and San Ambrogio, taken on a large scale ; the baptismal font of San Frediano at Lucca ; pier-capitals of Milan ; the apse of SS. Giovanni e Paolo in Rome ; the whole group of San Satiro at Milan ; the interior of St. Bartholomew the Great in London—these are among the less universally familiar subjects. The Spanish Chapel at Santa Maria Novella, with the great fresco showing the Cathedral of Florence as it once was or may have been : the fronts of Monza Cathedral, Modena Cathedral, San Andrea at Pistoja, and the Certosa Church near Pavia : the exterior of San Michele at Lucca ; the baptistry at Parma ; San Apollinare in Classe—these are among the better known subjects. The eighty-three photographs are worth even the six dollars which is the retail price of the book ; otherwise, that which we have here seems to be merely a whimsical dissertation upon a subject which no one can be said to understand so well that he might write boldly about it, and which the author of this book certainly misconceives in every possible way. Dates are

not so much arbitrarily assumed as disregarded. The amazing statements made in the first chapter concerning synchronism of buildings in different parts of the world are quite enough to discharge the reader from any further responsibility. Once he has passed those early pages in review, he can safely disregard the rest of the text, so far as its main purpose goes. That the author knows many interesting buildings, and evidently loves them, and that he is not so bad a judge of fine art as he is of historical truth, will make the text partly readable ; but it must be clearly understood that the attempt which is here gravely made to prove the continuous existence of a mediæval guild of European recognition and world-wide influence is absolutely unsuccessful. It cannot be said even to have been seriously made.

In the great "Dictionary of the Nineteenth Century," by Larousse, in the article "Franc Maçon" is to be found a passage some five hundred words long, which would serve as the argument for the whole work which we are now considering. It is exactly as if that passage had struck the author's fancy, and that he had elaborated it into the big volume before us. The work of Giuseppe Merzario is indeed named as the source of most of the theories urged : but the authority for an assertion is seldom given. It does not appear that any other assertion is made, beyond the reiterated assurances that a certain society of builders, originating in Como, and maintained there as at its headquarters, was entrusted with most of the important buildings of all Europe, and that during the time reaching from the (in this sense) pre-historic days of the sixth and seventh centuries to the development of the Renaissance in Italy. A

THE CATHEDRAL BUILDERS. *The Story of a Great Masonic Guild. With eighty-three illustrations.* Charles Scribner's Sons, 8vo, \$6.

given form of building is pronounced a decidedly Comacine form of building. The use of columns of different types, different sizes and styles in the same building is pronounced characteristic of the Comacines. "The little pillared galleries" high in the exteriors of Italian churches "became a mark of Comacine work for the next two or three centuries": — and so on throughout the book. That is the order, not of thought, but of assertion. Nowhere, however—not in a single instance that the present writer has noted in the course of the volume—is there anything given which is of the character of proof, or even of demonstration, that the builders of the Como association had anything whatever to do with this or that feature in architecture, with its introduction into Europe, or with its peculiar character as manifested in the North or in the South, in Italy or in Germany; and, finally, when on page 212 there is given one of many inscriptions which are supposed to show at least the importance of the supposititious Comacine guild in mediæval building, the case is surrendered, so far as historical proof goes. The student should find the inscription and comment on pages 211 and 212, and should read the whole passage, that he may thoroughly understand the interesting final clause which is to be quoted word for word, as follows:—"but as usual absolute proof is wanting." Not only absolute proof, but proof of any sort, is wanting to show that in this or in any other of the numerous instances cited the head builder or chief or director or master mason was a magister in any other way than that he was recognized as such a master mason. The admitted and universally recognized historical facts that master masons were persons of distinction and bore the honored title of *magistri*, whether this was given them formally or was merely the natural word to use for an accepted mem-

ber of a guild, and the recognized fact that whatever foreign influences there might be, it was most commonly an Italian who built in Italy, a German who built in Germany, and a Frenchman who built in France; these historical facts, which are to be called so if there is any such thing as a "historical fact," and the discovery that one important guild was reputed to take its origin in Como, are the only contributions to knowledge which the book contains—at least in the way of historical research. As has been said above, the comments upon individual buildings are frequently suggestive.

The actual working of the spirit of innovation, the spirit of improvement, alongside of and correcting the conservative spirit which would retain things as the fathers had left them, is always a puzzle. It is the one psychological question of profound interest to persons who, not especially interested in psychology as a separate study, are yet longing to see the explanation of the human spirit's working in directions which are peculiarly interesting to the enquirer. How the Japanese decorative art changed during the years which ended in the Tokugawa domination, and that without any foreign influence newly exercised, so far as can now be judged; how the Byzantine spirit, so urgent and alive in the sixth century, could have remained so nearly inactive during those six centuries which followed; how the Romanesque builders enlarged and increased the richness of their structures during centuries, but without serious modification of their type of building, until suddenly the illuminating experiment was tried, vaulting with ribs was introduced and the Gothic style was born; how this Gothic style refused to be bound even by its own wholesome restrictions and developed itself in the fourteenth century into something which the latest and most admiring stud-

ents refused to call Gothic at all; and how, toward the close of the fifteenth century, it had really ceased to be Gothic, no matter what your standard of Gothic may be, inasmuch as it had given up the ribbed vault for a solid shell, and had thus returned to Roman traditions; all these questions are as difficult to answer as they are interesting to ask and to consider. Historians of fine art are cautious nowadays, and after so many rebuffs and blunders they are rightly cautious, about ascribing causes. A writer who is busied with facts, and with careful comparison of dates, upon which comparison the essential truth of his facts depends, may pause, now and then, to give a page or two of theory, or even of somewhat bold assertion; but his work is record, not explanation of final causes. A study of the workings of the human mind and of human society, when dealing with these artistic problems, is one that can be carried on, it appears, only by means of the monuments themselves. The reason why Japan was so profoundly interesting to students of fine art when European study of the country began, about 1865, was that there for the first time did the modern European student see before him a race holding to its natural and long recognized traditions of artistic practice. This study of Japan has helped more to a comprehension of artistic work in the past than all the written documents together which European archives have yet given up to the student. It has always been the custom of the worker in fine art to work without finding verbal utterance of his thoughts, alike of his purposes, his feelings of triumph, his feelings of disappointment and despair. The self-conscious nineteenth century of Europe has revealed more of the artist's habit of mind, in the way at least of verbal statement, than all the previous ages taken together. Students might as well try to judge, from the

well known passage concerning a Grecian aristocrat's opinion of sculpture as a career in life, of the real position held by fine art and the building art in Greece, as to try from inscriptions and manuscripts to place the builders of the Middle Ages in their society, or to write for himself a history of their works and their ways. It is not in this way that knowledge of the Middle Ages or of their arts is to be attained.

Russell Sturgis.

THE NEW CRITICISM

THAT the literary taste of the age is poor and unreliable may be asserted without too much danger of incurring the reputation of pessimism. If no other causes were at work, the enormous multiplication of books could hardly fail to produce distraction and bewilderment in the general public, which is like a man hearing half a dozen street bands at once. Even the most cultivated mind can scarcely be expected entirely to preserve critical sanity in a literary epoch so noisy and multitudinously productive; while the ordinary reader is even less likely to arrive at the possession of a taste sound and consciously judicial.

Whatever improvement is possible in the formation of a healthy public perception of literary values must come by the development of a general respect for intelligent criticism and an appreciation of its authority. That something of this sort is actually in progress is indicated by the increasing number of books either dealing with criticism abstractly or exemplifying its principles in the measurement of work by definite standards. Three volumes which have recently appeared

SOME PRINCIPLES OF LITERARY CRITICISM. By C. T. Winchester. The Macmillan Co., 12mo, \$1.50.

THE AUTHORITY OF CRITICISM. By William P. Trent. Charles Scribner's Sons, 12mo, \$1.50.

THE DEVELOPMENT OF THE ENGLISH NOVEL. By Wilbur L. Cross. The Macmillan Co., 12mo, \$1.50.

may serve as good examples, and show how scholarship and artistic perception are answering to the need of the times. These are *Some Principles of Literary Criticism*, by C. T. Winchester; *The Authority of Criticism*, by William P. Trent; and *The Development of the English Novel*, by Wilbur L. Cross.

The first of these books covers the broadest ground, in that it endeavors to define not only criticism and critical methods, but the elements of literature which make criticism necessary and with which it deals. Beginning with the simple definition of criticism as "the intelligent appreciation of any work of art, and by consequence the just estimate of its value and rank," Professor Winchester goes on to the difficult and extremely interesting questions: What constitutes literature? What are its essentials? How, for the estimate of these, may be established reasonable and available standards? It will be seen that the field is a wide one; and it hardly need be said that within the limits of a single volume it is not possible to dispose of all the points which present themselves. What has been attempted is a general examination, which without going into psychological or æsthetic subtleties shall be sufficiently sound and sufficiently comprehensive to serve as a practical working basis for the student of literature. This has been well done. The book does not so much aim at the discovery of new truths as at the logical arrangement and pleasantly lucid presentation of necessary and immediate principles; its greatest value lies in the fact that it is throughout most sane and practical. The author seems sometimes to betray a certain narrowness of outlook, especially where anything other than literature is concerned, as when, for instance, he has occasion to speak of music. "Thought, which must be the basis of all forms of art, except music," is a phrase

at which one starts a little, even with a recognition of the sense in which it is meant; and there is perhaps an incongruity which goes even deeper than mere phrasing in the declaration on adjacent pages that "whatever is beautiful to the senses . . . hints some corresponding moral quality," and that "music . . . can hardly be said to have any distinct moral quality." It is to be doubted, moreover, whether music-lovers would agree that music is of all arts "most entirely disconnected from all distinctly ethical influences." These, however, are but slight matters where the whole is so satisfactory.

One link which connects the three books of which I am speaking is the fact that all have been written more or less under the influence of M. Brunetière. *The Development of the English Novel* is dedicated to him, Professor Winchester refers to him as "the ablest of living critics," and Mr. Trent discusses at some length the controversy between M. Brunetière and M. Lemaître in regard to the authority of what might be called scientific and empirical criticism. While there are those who cannot entirely escape a feeling that M. Brunetière is not untainted with a painfully unæsthetic Philistinism, no fair mind is likely to deny the value of his services in the line of the establishment of a sane and wholesome critical method; and the spirit which enables Mr. Trent to appreciate these gives to his work sound and enduring value. With neither school of criticism does Mr. Trent hold exclusively. He says:

"Most men who write about literary matters are critics of taste or critics of knowledge. Above these two classes, unifying and correlating their respective qualities, are to be found the critics of judgment, who are naturally not numerous at any period. . . . A cultivated taste means much; wide and accurate knowledge means much; but the impressionists and scholars have between them managed to get criticism into an almost anarchical state; and the time is probably not far distant

when the higher claims of the critics of judgment will be acknowledged with relief."

In another place he decides that it is the province of the "academic" critic to deal with the classics, while "the impressionist critic . . . is the only person to help us in the exploration of new regions." While personally I do not in the least agree with this particular point, I find Mr. Trent's presentation of the case most interesting and suggestive. Professor Trent's defense of Byron and of Matthew Arnold's depreciation of Shelley do not commend themselves or convince. Indeed, his exposition of principles is more happy than his application of them; but his attitude towards literature commands throughout the reader's respect and sympathy. His book is much more scholarly in style and in atmosphere than either of the others mentioned, and has on the whole a broader outlook. Made up of essays written and originally published separately, the work has unity from the consistency of the principles which underlie it throughout. It is admirable in spirit, broad and scholarly in view, and charming in style.

The Development of the English Novel is a good example of the application of critical methods to literary history. It is a work of careful and exhaustive study, great sincerity of purpose, and interesting matter. It is here and there somewhat crude in workmanship, and it has less originality of view than might have been desired. The magnitude of the undertaking, however, which is nothing less than a minute survey of the growth of prose fiction from the Arthurian romance to Stevenson, is a sufficient excuse for some shortcomings, and I know of no other book covering the same ground which is better.

Books which are really so critical as these are not too plenty, and they are the more welcome as they are so much needed. That the public taste should be educated,

all lovers of literature are agreed; and in no way is this education so surely forwarded as by the establishment of recognized standards of criticism. To know what is good, and why it is good, is the essence of wisdom in literature as in life, and this is but another way of saying that our present intellectual salvation depends upon the triumph of sane and authoritative criticism.

Arlo Bates.

MR. HARRIS AND HIS ATMOSPHERE

THIS book is not merely a collection of negro aphorisms in dialect form, or of absurd incidents in the scrambling, aimless life of an illiterate and peculiar people, but a masterly genre-painting of several classes in the South. In *Hamp* is crystallized the character of thousands of ignorant village negroes who were, after the surrender, dressed in a little brief authority, inclined to domineer, but too idle and unstable for success. *Minervy Ann* is a "pattern of old fidelity" with which Southern people are thoroughly familiar. She had the common sense and habit of keen observation which combined to render her an unconscious philosopher. Her fallow mind had not been sown with the theories of others, and she applied her naturally fine perceptions and ready sympathy to a microscopic analysis of the characters of those about her, and her estimate of them was generally correct. She gladly accorded the palm of superiority to those above her, but jealously reserved to herself the right to form a just judgment when all the evidence was before her. There are no more pitiless verdicts upon character than those negroes render, yet when their "white folks" have been

THE CHRONICLES OF AUNT MINERVY ANN. By Joel Chandler Harris. Illustrated by A. B. Frost. Charles Scribner's Sons, 12mo, \$1.50.

kind and considerate of them, no more loving and abounding charity than theirs was ever known.

The author's study of the negro's point of view is thorough, and the art with which he has presented it is consummate. To those who are to the "manner born," this book seems to be not a work of the imagination, but a simple transcript of the scenes through which he has passed. As one born under the same conditions said: "The book is not worthy of such laudation; the author has a good memory and has told what he saw and remembered." So did Dean Swift, but his distraught Maria, his donkey and his starling have outlived a hundred years, and he lives now for this generation. Truly enough there is nothing new under the sun, but such mastery of word-painting is possessed by very few. Genius has been said to have "three primary requisites: an eye that can see nature, a heart that can feel nature, and boldness that dares follow nature." All these requisites have been added unto Joel Chandler Harris.

There is certainly nothing in these stories of an uneducated negro's life which is very tragic. They are not even exciting, perhaps, to the jaded palates of people fed upon sensational novels. It is the mirror held up to nature in the author's sketches, which has claimed an audience for Aunt Minervy Ann, and for the pleasure-loving Marse Tumlin, quick as a flash to defend his dependents or interpose his person between their assailants, "techous" on the score of his honor, somewhat helpless when the accustomed means of support was wrenched from him, self indulgent when the opportunity offered to gratify his palate, but silent and uncomplaining when want marched upon him "like an armed man." "Too young ter die and too ol' ter win money in dem kinder times," testy and outspoken when crossed by his inferiors, yet never-

theless indulgent and tender where he could serve those beneath him, conceding freely everything he knew they had no power to enforce, courageous by instinct and honorable by heredity, Marse Tumlin is a fair exemplar of the Southern slaveholder before necessity sharpened his wits and narrowed his sympathies.

To our eyes our "mother's softness crept" before the picture of Marse Tumlin Perdue sheepishly carrying home one chicken for his empty larder, over the seven miles of country road, where in his fallen estate he dreaded meeting anyone he knew. When his only servant and former slave encountered him as she was running away, the pathos of his condition strikes to her heart's core.

"Him dat used to ride roun' in his carriage walkin' an' totin' one little chicken. Man suh! I don't never want ter feel again like I felt den. Whedder 'twaz de chicken er what, I never did see Marse Tumlin Perdue look ez' ol' an' ez' weasly ez' he did den. He look at me an' sorter laugh like I done cotch 'im doin' sump'n he ain't got no business ter do. But dey wa'n't no laugh in me; no suh, not by a jug full."

When he believed his freed woman about to run away he does not attempt to bully her into returning to his service, and still less does he descend to importune her, though her running off would entail on his fragile young daughter all the household labors and drudgery.

"He sorter pull his goatee an' look down at de dus' on his shoes . . . an' den he say: 'Well, Minervy Ann, I wish you mighty well. You sho is done a mighty good part by me an' mine . . . Whenever you want to come back home you'll fin' de do' open. Ef you come at night, des knock; we'll know yo knock' . . . Den I drapt down on the groun' dar an holler an cry like somebody wuz beaten de life out'n me." She had been tempted to run

away by her desire to "show off fo' dem country niggers out dar whar Hamp's folks live at," because her young mistress had given her a muslin frock. In her bitter repentance and sudden revulsion she had thrown away the bundle containing the gown. Her master gave her the chicken to carry; and when she had gone hunted up the bundle and meekly followed her carrying it. The canvas is painted by a master's hand, and every Southerner who lived in that awful day of so-called "reconstruction" recognizes the type and reverences his art.

The force of Mr. Harris' work is exemplified by the impression it has made on the illustrator. Few books would fall pointless upon the public if Mr. Frost should give visible form and personality to them by his pencil. The road leading through dusty short grass, the hot light shining upon the primitive log bridge which spans the "crik," the repentant woman crouching in the abandonment of her grief and self-reproach before her puzzled friend and master, tells the story to the life. Walter Scott praises ballads which are "married to the music." Surely the author's mind and the illustrator's pencil were married in order to illuminate Minervy Ann's chronicle.

Varina Jefferson Davis.

THE EQUATION OF MOOD

WE hear a great deal about the Personal Equation for which we must make allowance in all nice calculations, but there is another element, requiring even more delicate computation, and that is

THE LION AND THE UNICORN. By Richard Harding Davis. Charles Scribner's Sons, 12mo, \$1.25.

AVERAGES. A Novel of Modern New York. By Eleanor Stuart. D. Appleton & Co., 12mo, \$1.50.

SQUARE PEGS. By Mrs. A. D. T. Whitney. Houghton, Mifflin & Co., 12mo, \$1.50.

THE POWERS AT PLAY. By Bliss Perry. Charles Scribner's Sons, 12mo, \$1.25.

the effect which mood has upon personality. A reader who wishes to give a really fair opinion of a book, either before or after publication, is appalled if he stops to question just how much his final summing up depends upon the comment of his own elated or depressed humor, which stands only a little behind his judgment, reading the pages over its shoulders and whispering criticisms into its ear. And then if the writer, instead of holding himself to simple straightforwardness, adopts a whimsical or temporary view of life, the difficulty is increased. No writer should take this risk of hit or miss unless he has a sympathetic style with which to woo his reader's mood. A fair critic can make a sufficiently just allowance for his own temperament, but there is no fairness quite sufficient to compute the bias of his temper.

Mr. Richard Harding Davis must have summed this up for himself when he first began to write, for his stories have always been double-guarded against misunderstanding: they take a straightforward, unperplexed view of the facts they tell about, and there is genial candor in their style which puts the average reader into a sympathetic mood upon the first page. People who have lost something of their youth wonder how Mr. Davis keeps so much of his; they are not quite sure whether to thank heaven or to be a little sorry that when one of his heroes makes a good resolution he does it so well and so easily that there is no question of his conduct afterwards. Why should there be, after all? Life would be much happier if we could only beg our way into one of Mr. Davis's books. We should have our sorrows in full share; no one could say of us that our lives were unusually guarded; but if we were naturally good, no misfortune could ever make us small and mean, and if we were naturally mean, somebody would strike out our single possible spark

of generosity. If such an arrangement could be made, situations in *The Lion and the Unicorn* would be much in demand, for in this last book Mr. Davis returns from the adventure-story plots of his novels to the simpler motives of the tales which won his name, and his style keeps its old charm.

The maxim of *Averages* might have been that "Satan finds some mischief still for idle hands to do," for it is the story of one of those brilliantly restless, unemployed women of whom we read in books: in real life most people, even the very rich, seem to be absorbingly busy,—but it may be that they are busy doing the mischief. Cornelia Burnham writes a novel, and because she fears that her brothers will laugh at her, she publishes it under an assumed name, Anne McNulty. The book proves a great success, and Cornelia's most intimate friend, Jane Dupuis, writes to Anne McNulty about it, evidently seeking the honor of a correspondence with such a gifted woman. Cornelia cannot resist the fun of answering Jane's letter, using a typewriter, even to the signature. All goes well until Jane begins to grow confidential on domestic topics and confides jealousies of Cornelia's self, to Cornelia's other self. A plot is worked up around this situation. The telling is not sympathetic, and there is more brightness than richness of thought in it, but the people are very natural. Cornelia's brother Harvey, the young physician who is utterly absorbed in his work and impatient of all other interests until he falls in love, is cleverly sketched in. "Harvey had no more interest in politics than a baby, and his knowledge of general literature was confined to the names of Shakespeare, Thackeray, Longfellow, and Dickens. He 'remembered the other fellows when they were spoken of,' but he could have sworn to literature as the profession of the foregoing four."

The slightly cynical and worldly frame of mind in which one is warranted to get the most satisfaction from averages is not the humor in which to take up Mrs. Whitney, unless, indeed, one is tired of seeing how unavailing is deceit, and wishes to learn how to hunt out the sweeter side of life. Mrs. Whitney's books are all for girls who have souls, and who long to keep the wings from getting crumpled. *Square Pegs* is the story of a young girl's growth in character, of her hindrances and her helps, and it is like the sweet stories which Mrs. Whitney has told already of Faith Gartney, Leslie Goldthwaite, and a long list beside. Estabel, the girl of this story, is brought up by two very different aunts who try their hands with her alternately; she knows nothing of mothers until she meets "The Gladmother," a sweet old lady who has learned how to get the beauty out of life. It seems to me that any girl who has known nothing of mothers before may feel that she knows all about them, at their very best, after reading Mrs. Whitney's books; yet even girls must have their minds properly attuned before reading *Square Pegs*. The pages on which quiet thoughts are recorded come frequently, and there is not too much excitement anywhere; but Estabel is a live, impetuous girl, with a talent for getting into scrapes, and she will be liked from the time she chassées around her Aunt Esther in such a way as to hide her torn placket-slip, until she receives her betrothal ring from the man of her choice.

The Powers at Play is a general name covering eight short stories, in which are recorded some apparently freakish yet kindly diversions of fate. They are all bright, human stories—stories to smile over, and, quite unexpectedly in some places, to cry over, too. It is probably because we like to feel ourselves thoroughly alive that we are so fond of the

stories which give the little twist among our heart strings, which is needed to bring tears. Mr. Perry does not overdo his power in that direction, and we are all the more unprepared when we feel it with the last word of "Jepson's Third Adjective," and toward the end of "The White Black-bird." The story of Jepson's quest for three adjectives with which to describe life adequately, is to me the most remarkable tale in the book. It is such a quaint little idea, such a small thing to make a story of, and it grows so big as one reads along, passes the selection of the second adjective, and begins to see that the finding of the third is a vital interest to him as well as to Jepson and the "I" who tells about it. It is scarcely fair, perhaps, to call special attention to one of the least humorous stories in a book which, as a whole, will be enjoyed for the amusing philosophy of its characters; but, while Mr. Perry will, doubtless, write a great many more stories, with just as entertaining people in them as in these, he can never write a story characterizing life again, for he has already found the three adjectives which cover the case and will stand.

Mary Tracy Earle.

MORE "BACKGROUND"

HAS the historical novelist exhausted the field of fancy, and must he henceforth rely exclusively on the thoroughness of his studies, the faithfulness and fulness of detail of his atmosphere, background and historical portraits? Must he, in short, in the future produce less of a novel and more of a historical study? Mr. Crockett has been repeating himself in tales of slaughter until he has reached Gilles de Retz and wholesale child murder; Mr. Churchill's book possesses many virtues, but utterly lacks originality;

and now Mr. Ford gives us an admirable historical picture, an over-elaborated and far from original plot, and characters that are conventional, because we have met them time and again in other stories of the Revolutionary period. The heroine of "Richard Carvel" is a conventionalized Beatrix; Janice Meredith is distinguished from them but little by individual traits. She is closely related to them in most things, except surroundings and social and political conditions.

And yet she is a promising figure in the opening chapters of the book, clearly sketched, strongly individualized—an eighteenth-century pastel suggestive of romance and innocent waywardness. How vividly she lived in these early pages in Mr. Ford's imagination, is attested by his portrait of her, in imitation of an old miniature, which adorns the cover of the book. We would not have it otherwise, would not imagine it different, should have readily believed the author, had he told us that it was reproduced from an old heirloom, the very picture painted on ivory by the hero of the story himself. But that impression does not abide with the reader through the far too many pages of the book; she becomes but a pawn in the complicated game of the plot, which, in its turn, is subordinated in interest and value to the historical study.

As to the hero, even less originality has gone to the making of him. He is the traditional man of doughty deeds of der-ring-do. He runs into danger with the reckless courage of all his class, fights thrilling battles against overwhelming odds, is captured, and released by the capricious maiden he woos, he is her knight and the great champion of the country's cause—the flower of chivalry and the soul of honor. Beyond that he is the prince in disguise of the fairy-tale, as old as the imagination of man and maiden. The interest of this figure lies

not in its individuality; it is historical, for Mr. Ford avowedly modeled him upon the striking personality of Alexander Hamilton.

The minor characters—historical and imaginary—all do their share in the creation of well-managed pictures. They are valuable as suggestive types of classes and factions—loyalists, traitors, patriots and time-servers—comprehensive illustrations of the life and conditions of the period, but they are not remarkable as creatures of the imagination.

Mr. Ford has been prodigal of his material. The canvas he has used would have served him better if he had cut it up into four smaller pictures, in which so great an episode as the War of Independence in its entirety would not have overweighted him so vastly, in which the characters would not have been hustled by the plot, and the plot by historical events.

Yet his vaulting ambition has not entirely o'erleaped itself. He who will "take the cash and let the credit go," will readily admire the book for its sterling value as a picture of the life of the times away from the centres of agitation and strife, reached only by the outer ripples of the vortex, of a community without ready information of the course of events, bewildered by the results of the minor chances of war, in which the English were in the ascendant one day, the patriots the next. And the greater personages and events are treated with equal thoroughness. Washington and his commanders, the early days of chaos and failure, the intrigues against the leader, the English army and its captains, all these are worked into the plot. The battle of Harlem Heights is well told, and the Trenton campaign described with rare felicity and force. Philadelphia and its winter of British occupation, its gaieties and Mischianza also lie within the scope of the picture, which is not completed till York-

town is surrendered and the great victory won. But the great merit of the story lies less in the descriptions of certain important events than in the atmosphere of the time that pervades it from first page to last. W.

A BUNDLE OF GOOD STORIES

PERHAPS none of the literary successes of the present year has been more nobly won than Mr. Phillpotts's, with his *Children of the Mist*. There is little extravagance in the praise that joins his name with that of Thomas Hardy and Mr. Blackmore, though, of course, his interpretation of life lacks the depth that characterizes the work of the author of "The Return of the Native," and his plot in the end turns upon a false step that is somewhat insufficient as the cause of all it led to. But this is cavilling, indeed, at as sound and fine a piece of work as has been produced in many a year—a book in which the plot pales into insignificance before the broad lines and delicate touches alike of the characters that play their parts in it, the masterly descriptions of the Devonshire landscape and life. These English peasants live their every-day existence before our eyes, through all the seasons, ever close to the soil that feeds them, drawing from it their philosophy, superstitions, religion and humor. The enduring popularity the story has won is

CHILDREN OF THE MIST. By Eden Phillpotts. G. P. Putnam's Sons, 12mo, \$1.50.

ON TRIAL. By Zack. Charles Scribner's Sons, 12mo, \$1.50.

THE YARN OF A BUCKO MATE. By Herbert Elliott Hamblen. Charles Scribner's Sons, 12mo, \$1.50.

DIONYSIUS, THE WEAVER'S HEART'S DEAREST. By Blanche Willis Howard. Charles Scribner's Sons, 12mo, \$1.50.

THE BUSHWHACKERS. By Charles Egbert Craddock. Herbert S. Stone & Co., 16mo, \$1.25.

DOC HORNE. By George Ade. Herbert S. Stone & Co., 16mo, \$1.

BLIX. By Frank Norris. Doubleday & McClure Co. 12mo, \$1.

A SILENT SINGER. By Clara Morris. Brentano's, 12mo, \$1.

but its due, a just tribute to its artistic quality, a vindication of the taste of a reading public that is too often accused of Philistinism. Mr. Phillpotts has shown himself suddenly, after years of clever work, a strong man, an author to be reckoned with in forecasting the possibilities of the future. Dartmoor certainly should prove as rich a literary source as Wessex has been, and, let us hope, will be for many years to come. It has yielded one masterpiece that remains perennially fresh, though the spring was never again tapped with like result. But Mr. Phillpotts may return to it and bring from it a volume worthy to stand a third beside "*Lorna Doone*" and *Children of the Mist*.

Meanwhile another English author who suddenly leaped into fame but a little while ago, has drawn upon the same region for her first sustained effort. Her peasantry resemble the Devonshire folk of Mr. Phillpotts's story, her knowledge of them is evidently as thorough as his, her sense for the unconscious humor of their philosophy, especially where it touches things eternal, as keen. Billy Blee finds his mate in Mary Ann Wort so far as his conceptions of heaven are concerned, and in the hostler Silas in mundane affairs; and the farmer in Zack's tale belongs to the same race as does the miller in Mr. Phillpotts's. But her method is different—more synthetic, and, perhaps, less mature; for the hand of the short-story writer appears in more than one chapter of her first novel. The book is planned on a much smaller scale, and consequently the interest is focussed more directly upon the two principal figures—both studies of children of nature of rare consistency and profound insight. The man, the moral and physical coward, is the less complicated of the two; the woman, the more interesting, a being who has not yet emerged from the life of emotion into the life of thought, a creature

of love and sacrifice without thought of self, or the unworthiness of the subject of its worship. This peasant girl who steals for the sake of the man she loves, and suffers uncomplainingly under his selfishness and cowardice, is of the same stuff as Sudermann's Regina, though it would be folly, of course, to compare their two authors. *On Trial*, like "*Life is Life*," is but a promise of things that may be, and we think Zack has still something to learn of her art, if she wishes her successes to endure.

Mr. Hamblen closes his book with a touchingly peaceful picture of himself—or, rather, his hero, who tells the tale in the first person—settled down in New York, watching over his only son with all the solicitude of a tender, virtuous parent. The thefts and innumerable murders he has committed in the preceding pages do not seem to weigh heavily upon his paternal conscience; it is only the memory of the hardships of his lawless life that abides with him. He evidently has not the slightest suspicion of what kind of a ruffian he has been, and considers the ample proceeds of one of his robberies in the light of a just reward for a laborious career. Aside from this naïve attitude towards his own moral status, or perhaps on account of it, the "bucko mate" is a most engaging fellow. He begins life with a startling adventure on the very day he runs away from home—the train on which he is stealing a ride is shipwrecked—and keeps on having adventures without stop until the end of the last chapter but one. Most of them befall him on the west coast of South America, where he endeavors to rob a gambling-house, pirates in a modest, unprofitable way, picks up a bag of jewels that is lost and refund in a marvelous manner, and finally joins in a search for hidden treasure. This is a very bald outline of the most breathless story of

adventure we remember ever having seen. The author gives evidence of a fertility of imagination that is nothing short of remarkable, while his attitude on the question of taking human life is singularly practical and devoid of ethical considerations or moral scruples. The book is entertaining, if improbable; but it should not be left around where impressionable youths with a longing for the "strenuous life" can find it to steep their minds in floods of gore.

In her posthumous novel, Blanche Willis Howard has left a welcome legacy to her many readers. A tragedy in its later pages, dignified by a noble and strong woman, it opens most auspiciously with a new character in our fiction—the master of cookery, not a mere cook, but a *chef*, a *cordon bleu*, a student of the psychology of the palate. The elder Dumas might have thought of him as promising material, but did not; Frau von Teuffel discovered him, and, woman-like, gave him, as pupil of genius, another woman, who is her heroine. Only a woman could have written the delightful description of Vroni's kitchen and her mastery of her art, which furnishes the ninth chapter of the book, but perhaps only a man, whose heart is traditionally reached through his stomach, can fully appreciate its charm, and the promises of its results. Well imagined, too, is the episode of the little countess, who, destined to marry a rich man, loves a poor one, and is anxious to fit herself to be a poor man's wife by learning to make *bisques* and an *omelette surprise*. The latter, especially, she fondly believes, will be most welcome and cooling to him in Africa, whither, in her imagination, she is bound; but she marries the rich man in the end. The plot of the story and the unfolding of the inner life of the heroine are sufficient to carry the interest alone; but the value of the book is much enhanced by its introductory sketches of

the life of the peasantry in the Suabian Alps, and the succeeding ones of life in one of the smaller German capitals, a life that is well known to many Americans.

Miss Murfree's volume of stories has come unheralded, though not unheeded. She has her own field, which she knows thoroughly and works skilfully, though of late she has not made it yield so richly as of yore, more's the pity, for among our Southern writers she holds a place apart, and one of honor. This new book of hers contains three stories, well constructed, of course, and well told. Of these we like the second one best, with its commercial mixture of illicit whiskey distilling and religion—forgetting, for the moment, that we, too, in this larger world of ours, are adepts at reconciling the quickening of the spirit with questionable practices. They are here again, the Tennessee mountaineers Miss Murfree has made known to us, with their rude code of life, their vices and virtues, their vengeful natures and unbridled anger. "The Bushwhackers," the title-story, is an episode of the Civil War in its later days, when the Confederacy was sorely pressed, and the guerilla made of war a pretext for plunder. The third tale is of the Cherokees and the great war made upon them by the English aided by Carolinian provincials, of a young Scotchman erring in the wilderness with a small band of friendly Chickasaws, and of a captured Frenchman whom he saved from the stake. The three tales furnish an evening's good reading, and the added pleasure that thoroughly good work always brings.

Mr. George Ade's new volume of studies of certain types of our fellow-compatriots is as enjoyable as was—and remains—the slangy "Artie." The humor of *Dor' Horne* is less uproarious, subtler and deeper. Not content with one character, the author has handled several of them simultaneously, and in each case has been

successful. They all live in a "European hotel" of the fourth class in Chicago, devoted exclusively to the comforts of men; but, for all that, woman is no stranger to the book, since the "lightning dentist" takes unto himself a wife. Doc' Horne himself is an American Don Quixote—a man who has lived in all states of the Union, an intimate friend of the powers that be in Washington, and of the powers that have been, the intimate friend of our first families east and west, and north and south, the confidential agent of Secretary Stanton during the war, a member of the Loyal Legion—in short, as entertaining a romancer as ever was found in the lobby of a hotel. He tells many stories, each more marvellous than its predecessor, but he never palls on the reader, even though the book be read at one sitting, because he does not monopolize the conversation or hold the centre of the stage. Mr. Ade has not gathered the dentist, the bibulous gentleman, the bicycle agent, the book agent and the freckled youth around him to form a silent audience. On the contrary, they all have their own stories to tell and to live, thus serving unobtrusively to lend variety to these really clever sketches. *Doc' Horne* should not be neglected by the friends of Artie and the admirers of Mr. Dooley.

Mr. Norris has made a new venture—that of the love idyl, and he has done so deliberately, for the traces of spontaneity in the story are few, though it contains many telling touches of romance, and is, indeed, as a *tour de force*, rather clever. We are not acquainted with the San Francisco dialect, but find here a rising young journalist and *littérateur* talking in the same disjointed, asyntactic fashion as did McTeague, and like him, prefacing many of his remarks with "huh!" And Blix herself shares this peculiarity with him to a large extent.

Another puzzle in the book are San Francisco's social "sets," which, we fear, are judged from the society column of the young journalist's daily paper, which evidently still clings to the superannuated rule that all persons whose names stray into its pages must be "society leaders" and belong to the "best set," the "junior set," or the "golf crowd." The social side of the book (we say it subject to correction) seems to be crude and badly jumbled. As to the disjointed dialogue in the story, that may be the result of a too conscientious aiming at realism. But if this be so, the experiment may be said to be a failure. A striking analogy could be drawn between Mr. Norris's beginnings in literature and those of Mr. Stephen Crane—an analogy that will be found to grow more marked as one follows it up in detail.

Clara Morris is the latest recruit from the stage to join the ranks of literature. There is, of course, a touch of the emotionalism of her successful career behind the footlights in the stories she offers us, but there is also in them a good deal of life, true, sound feeling, close observation, and sympathy. Her pen lacks training, no doubt, but she has done well, indeed, well enough to recommend its product for other reasons than that of her firmly established popularity as an actress. It is not the great tragedies of life—the "striking situations"—that have attracted her, but the silent, almost unperceived, far more poignant sufferings of woman, which man can never fully understand because he only brings to them a not quite perfect sympathy and intellectual understanding, though he can dimly feel the depths of their intensity. The book naturally lacks the finishing touches of art, but, told naturally and without striving after effect, the stories it contains are far from ineffective.

A. Schade Van Westrum.

BOOKS RECEIVED

HISTORY AND BIOGRAPHY.

- Maximilian in Mexico.* Sara Yorke Stevenson. Century Co., illustrated, 12mo, 327 pp., \$2.50.
Cosimo de' Medici. H. Dorothea Ewart. Macmillan Co., 12mo, 240 pp.
Reminiscences of the Santiago Campaign. Capt. John Bigelow. U. S. A. Harper & Bros., 12mo, 188 pp., \$1.25.
The War with Spain. Hon. Henry Cabot Lodge. Harper & Bros., illustrated, 8vo, 276 pp., \$2.50.
The Dutch and Quaker Colonies in America. John Fiske. Houghton, Mifflin Co., 2 vols., 12mo, with maps, \$4.00.
Applian's Roman History. Translated by Horace White. Macmillan Co., 2 vols., illustrated, 12mo, \$3.00, net.
Roman Life Under the Caesars. Emile Thomas. G. P. Putnam's Sons, illustrated, 12mo, 870 pp., \$1.75.
Our Three Admirals. James E. Homans. J. T. White & Co., illustrated, 12mo, 112 pp., \$1.00.
Admiral Dewey. Hon. John Barrett. Harper & Bros., illustrated, 16mo, 280 pp., \$1.25.
Horace Bushnell. Theodore T. Munger. Houghton, Mifflin & Co., 12mo, 425 pp., \$3.50.
Letters of Emerson to a Friend. Edited by Charles Eliot Norton. Houghton, Mifflin & Co., 16mo, 81 pp., \$1.00.

ESSAYS

- Essays in Modernity.* Francis Adams. John Lane, 12mo, 253 pp., \$1.50.
Critical and Miscellaneous Essays. III. Thomas Carlyle. Centenary Edition. Imported by Charles Scribner's Sons, 8vo, 496 pp., \$1.25.
The Negro and the Sunny South. Samuel C. Cross. Paper, 12mo, 126 pp., 50 cents.
Cuba and International Relations. James Morton Callahan. Johns Hopkins Press, 8vo, 508 pp., \$3.00.

THEOLOGY AND RELIGION

- The Holy Family.* A. H. Bradford. Fords, Howard & Hulbert, illustrated, 12mo, 56 pp., 50 cents.
Jess, Bits of Wayside Gospel. Jenkins Floyd Jones. Macmillan Co., 12mo, 312 pp., \$1.50.
Religion and Morality. Rev. J. J. Fox. W. H. Young & Co., 12mo, 322 pp., \$2.00.
Enemies and Evidences of Christianity. John D. Quackenbush. Eaton & Mains, 12mo, 365 pp., \$1.50.
God's Education of Man. William De Witt Hyde. Houghton, Mifflin & Co., 16mo, 253 pp., \$1.25.
The Messages of the Later Prophets. Prof. F. K. Saunders and Prof. Charles Foster Kent. *The Messages of the Bible.* Charles Scribner's Sons, 16mo, 332 pp., \$1.25, net.
The Moral Order of the World. Alexander B. Bruce, D.D. Charles Scribner's Sons, crown 8vo, 431 pp., \$2.00.
John and His Friends. Rev. Louis Albert Banks. Funk & Wagnalls Co., 12mo, 299 pp.
Honey From Many Hives. Rev. James Mudge, Editor. Eaton & Mains, 12mo, 331 pp., \$1.00.
Personal Work. S. M. Seyford. International Committee of Y. M. C. A., 12mo, 134 pp.
Solomon and Solomon's Literature. Moncure D. Conway. Open Court Publishing Co., 12mo, 248 pp., \$1.50.
The Narragansett Friends' Meeting. Caroline Hazard. Houghton, Mifflin & Co., 8vo, 197 pp., \$1.50.
Life. John Rankin Rogers. Whittaker & Ray Co., 16mo, 149 pp.
Mormon Problem. George Seibel. Pittsburgh Printing Co., Paper, 16mo, 88 pp., 25 cents.
Sunday Reading for the Young. 1900. E. & J. B. Young & Co., illustrated, 412 pp.

FICTION

- The Orange Girl.* Walter Besant. Dodd, Mead & Co., illustrated, 12mo, 347 pp., \$1.50.
June March. S. R. Crockett. Dodd, Mead & Co., illustrated, 12mo, 364 pp., \$1.50.
Well, After All. F. Frankfort Moore. Dodd, Mead & Co., 12mo, 347 pp., \$1.50.
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- A Bitter Heritage.* John Bloundelle-Burton. *Town and Country Library.* D. Appleton & Co., 12mo, 411 pp., \$1.00.
Mammon & Co. E. F. Benson. D. Appleton & Co., 12mo, 360 pp., \$1.50.
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For the Sake of the Duchess. S. Walkey. F. A. Stokes Co., 12mo, 247 pp., 50 cents.
The Lion and the Unicorn. Richard Harding Davis. Charles Scribner's Sons, illustrated, 12mo, 204 pp., \$1.25.
Manders. Elwyn Barron. L. C. Page & Co., illustrated, 12mo, 328 pp., \$1.50.
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Lady Barbarity. J. C. Smith. *Town and Country Library.* D. Appleton & Co., 12mo, 333 pp., \$1.00.

- The Archbishop's Unguarded Moment.* Oscar Fay Adams. L. C. Page & Co., 12mo, 270 pp.
Madams Lambelle. Gustave Toudouze. W. R. Jenkins, paper, 12mo, 315 pp., 60 cents.
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The Yarn of a Bucko Mate. Herbert E. Hamblen. Charles Scribner's Sons, 12mo, 296 pp., \$1.50.
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- French Method.* F. Berger. 16mo, 171 pp., 75 cents.
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Modern Meteorology. Frank Waldo. *Contemporary Science Series.* Charles Scribner's Sons, illustrated, 12mo, 460 pp., \$1.25.
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A Short View of Great Questions. Orlando J. Smith. Brandur Co., 16mo, 75 pp.
The Future of War. I. S. Bloch. Doubleday & McClure Co., Large 12mo, 860 pp., \$2.00.
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The Art of Dining. Abraham Hayward, Q. C. G. P. Putnam's Sons, 12mo, 211 pp., \$1.75.
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Cyr's Fifth Reader. Compiled by Ellen M. Cyr. Ginn & Co., illustrated, 12mo, 433 pp.
On the Birds' Highway. Reginald Weber Howe, Jr. Small, Maynard & Co., illustrated, 12mo, 175 pp., \$2.00.
The Story of the Cotton Plant. F. Wilkinson. *The Library of Useful Stories.* D. Appleton & Co., illustrated, 16mo, 191 pp., 40 cents.
Gospel of the Stars, or Wonders of Astrology. Gabriel (James Kingston, A. B.). Continental Pub. Co., 12mo, 194 pp., \$1.00.
Through the Years. Books 1 and 2. Anna M. Clyde and Lillian Wallace. Silver, Burdett & Co., small, illustrated, 4to, 107 and 110 pp., each 36 cents.
Volcanoes. T. G. Bonney, D.Sc., LL.D. *The Science Series.* G. P. Putnam's Sons, illustrated, 8vo, 333 pp., \$2.00.
The Encyclopedia of Sport. Edited by the Earl of Suffolk and Berkshire, Hedley Peck and F. G. Affalo. Vol. II, Li-Z. G. P. Putnam's Sons, illustrated, 4to, 655 pp., \$10.00.
The Theory of the Leisure Class. Thorstein Veblen. Macmillan Co., 12mo, 400 pp., \$2.00.
Mathematical Essays and Recreations. Herman Schubert. Open Court Publishing Co., crown 8vo, 149 pp.
Value and Distribution. Charles W. Macfarlane, Ph.D. J. B. Lippincott Co., crown 8vo, 317 pp., \$2.50.

MISCELLANEOUS

- Animal and Plant Lore.* Fanny D. Bergen. American Folk Lore Society. 8vo, 181 pp., \$3.50.
History of Ancient Philosophy. Dr. W. Windelband. Translated by Herbert E. Cushman. Charles Scribner's Sons, 8vo, 398 pp., \$2.00, net.

THE LITERARY QUERIST

How answer you that ?

MIDSUMMER NIGHT'S DREAM III. 1

EDITED BY ROSSITER JOHNSON

[TO CONTRIBUTORS:—*Queries must be brief, must relate to literature or authors, and must be of some general interest. Answers are solicited, and must be prefaced with the numbers of the questions referred to. Queries and answers, written on one side only of the paper, should be sent to the Editor of THE BOOK BUYER, Charles Scribner's Sons, 153-157 Fifth Avenue, New York.*]

413.—Who is the author of "Marriage Rites, Customs and Ceremonies of the Nations of the Universe," published by J. Robins & Co., Ivy Lane, London, 1824? The preface is signed "A. H." and dated Charenton, 1822. J. E. W.

The book was written by Augusta Hamilton.

414.—Can anyone help me to find a poem called, I think, "Three Score and Ten," which is a narrative after the style of Will Carleton? It is the story of an old couple who leave their home and go on a round of visits to their married sons and daughters. L. S.

415.—De Quincey, in his reminiscences of Charles Lamb, twice mentions Lamb's reading of his own poem, "The Three Graves," and expresses admiration for it. In an edition of Lamb's poems that is apparently complete I find no such poem. Can any reader tell me anything about it? J. R.

416.—Will you kindly advise me what books may be read for information on South Africa? C. C.

For the antiquities, Bent's "Ruined Cities of Mashonaland" is very interesting. For the picturesque and domestic, look at Olive Schreiner's "Story of an African Farm" and "Stray Thoughts on South Africa." For the political aspect, Froude's lectures on South Africa and "The Political Situation," written by Olive Schreiner and her husband, who holds a government office at the Cape. For a chronicle of events in recent years, consult any good register like the "Annual Cyclopaedia." See also a bibliography of South Africa on page 274 of this number.

417.—(1) What is the first instance of the use of the novel to convey the author's knowledge and opinions of an existing system, or set forth his ideas of a remedy?

(2) I should like to be told what is the moral of Charlotte Brontë's novel, "Shirley." The last

paragraph reads: "The story is told. I think I now see the judicious reader putting on his spectacles to look for the moral. It would be an insult to his sagacity to offer directions. I only say, God speed him in the quest!"

(3) What is the explanation of the fact that from the bottom of a deep well or pit the stars can be seen, though the sun is shining? T. B.

(1) Perhaps Dickens's "Oliver Twist" (1838).

(3) This is not strictly a literary question. The sides of the well shut off the interfering rays of light that, in the open air, come from every direction.

418.—Who was "Vandyke Brown," and where can I find his poems? S. Y.

That was the pen-name of Marc Cook, a Utica boy (1854-1882). His poems, collected by his widow, with a preface by Harold Frederic, were published by Lee & Shepard soon after his death.

419.—In making use of a word that is not strictly correct English, many people, in writing, would use quotation marks; others would underline it. Is either of these things necessary; and, if so, which is the better? T.

If the word has been used before, on doubtful authority, it should be enclosed in quotation marks. If the writer makes it himself, for the occasion, it should be in italic.

420.—Who said, "The inventive powers of man are divine, and also his stupidity is divine"? T. A.

De Quincey says it in "The Palimpsest," referring to the invention of printing.

421.—Can you or any reader tell me the origin of this quotation?

"Till the sun grows cold,
And the stars are old,
And the leaves of the judgment book unfold."

E. G.

It is the refrain of Bayard Taylor's "Bedouin Song."

423.—I would like to know how many and what books written and published in the United States (exclusive of text-books and works of reference) have reached a circulation of one hundred thousand. Also, whether any one has made a collection of the first editions of those books. Also, whether there is any book or magazine article that gives a description or list of the remarkable private collections of other things than books. J. R.

A series of articles on "Collectors and Collections," by Theodore F. Dwight, appeared in the "Overland Monthly" some years ago.

anyone kindly give me the name of the publisher?
R. S. P.

397.—(2) The stanza is this:

"God blesses still the generous thought,
And still the fitting word He speeds,
And Truth at His requiring taught
He quickens into deeds."

It is from Whittier's poem entitled "Channing."
A. J. R.

424.—Can you tell me whether A. Conan Doyle has given to the world his character of Sherlock Holmes as a pure creation of his own brain, or whether he has ever in any way acknowledged his indebtedness to Edgar Allan Poe for the suggestion of this mythical personage? H. S. T.

We do not know that he has made any such acknowledgment and it does not appear to us that he should.

ANSWERS

382.—One correspondent, answering this query, says there is a fine illustrated edition of the verses. It is this edition that I am anxious to get. Will

401.—I think J. M. K. will find his answer in a book entitled "Dream Children." A copy was given to me when I was a child by a Harvard man, who was my delightful companion and entertainer through a wonderful summer. "The Pot of Gold" and "The Prince's Visit" were the two best-remembered tales of the collection. The book was lost through a fire which destroyed many other prized volumes. Will some reader kindly tell me if the book mentioned can still be found?
A. G.

Horace E. Scudder's "Dream Children" (1863) is published by Houghton, Mifflin & Co., and may be obtained through any bookseller.

The Evening Post

The Publishers' and Booksellers' Index

which has for several years been a feature of the six Saturday issues of The Evening Post preceding Christmas, will appear on the first page this year, on Saturday, November 11, 18, and 25, December 2, 9, and 16.

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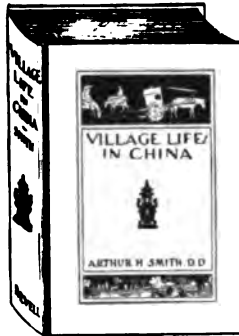
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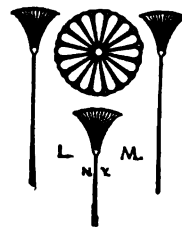
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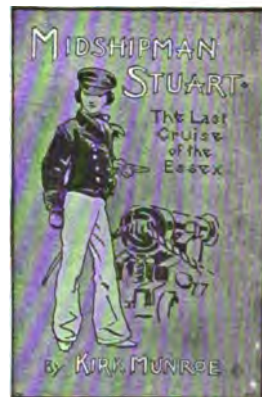
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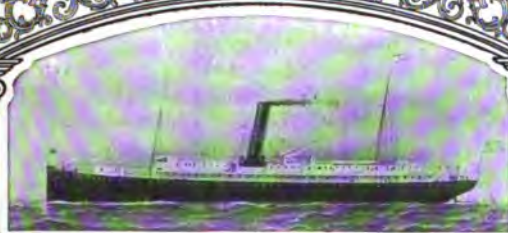


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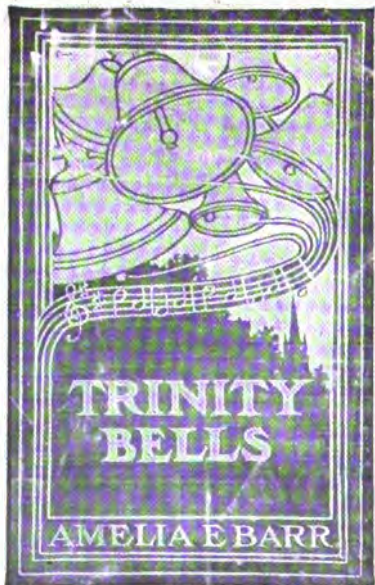
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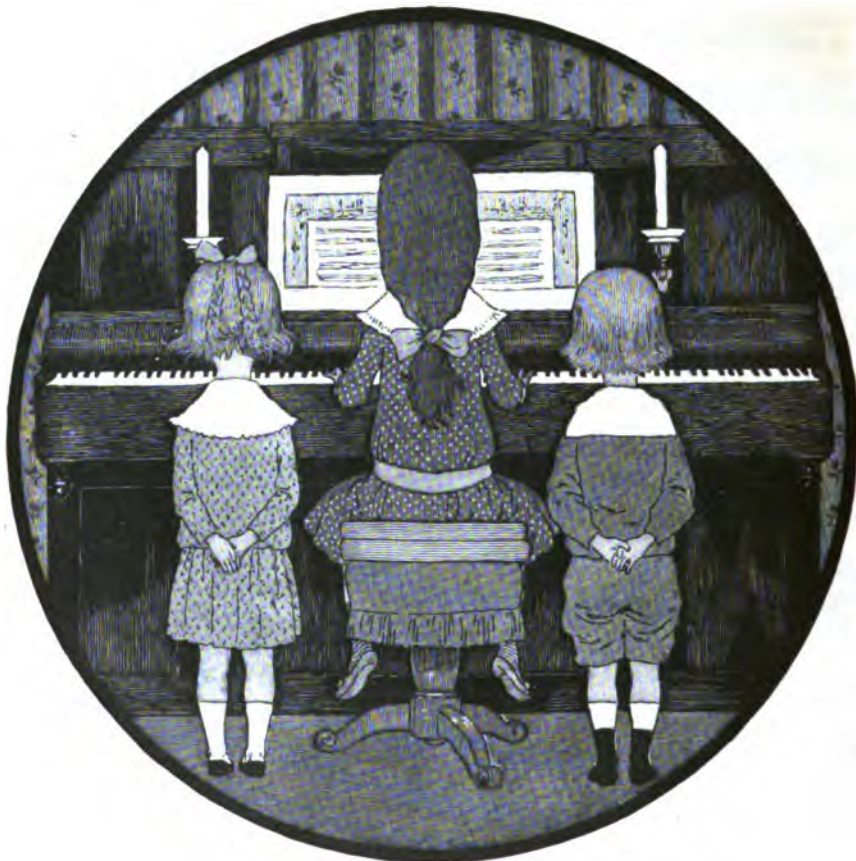
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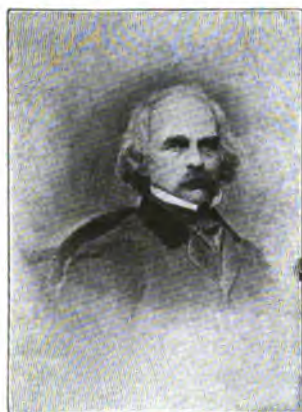
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THE RETURN OF PERSEPHONE
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THE BOOK BUYER

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R. L. STEVENSON'S LETTERS

BY WILL H. LOW



It is told that when Stevenson first built his house at Samoa, and laid in a great stock of provisions against the famine which had so nearly threatened at the time of his temporary installation, the natives, seeing what to their simple minds constituted evidence of vast accumulations of wealth, unaccompanied by any sign of a shop, or evidences of trade, dubbed him "the rich man." This was before he became their friend, Tusitala—the teller of tales—but they spoke more wisely than they knew. For though these two shapely volumes contain the last of Stevenson's message to the world, it is by no means the least precious, and rich, indeed, are the revelations of his intimate thoughts spontaneously expressed to all manner of men.

Giving, as he did, with prodigal hand,

the treasures of his most variously gifted mind, fashioning with the assured artifice of the master craftsman each jewel of his minted gold, the accumulated store is now completed; the door of the treasure house, duly swept and garnished, is now opened, and his friends—the whole world—may enter.

Few men have given so much of themselves in their work as Stevenson; few have lived so much in each and every character of their creation in such broad sympathy with fictitious virtues and vices as he did. Few writers, on the other hand, have through their work created such a sympathetic curiosity in regard to their personality, as he. To this curiosity during his lifetime he unconsciously catered, for, shut off from the world by the circumstance of ill health, the world's pageant began and ended to a large degree within himself. Given his varied contribution in so many differing fields of literature, his protean nature enabled him to enact intuitively many parts, in all of which there lives something of their creator, and this thread of personality serves

THE LETTERS OF ROBERT LOUIS STEVENSON. Edited by Sidney Colvin. With illustrations by Jules Guerin and Ernest Peixotto, and from photographs. Charles Scribner's Sons, 2 volumes, 8vo, \$5.00 net.

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to guide his readers back to the cave of the magician.

Here at last is the man as he lived, a man curiously simple and astoundingly complex; at one moment a child with children; the next deep in communion with the devil, "loving," as he once said, "all things, and trying to love the good things best."

The letters, covering a period from those of the boy of eighteen, largely descriptive, with occasional flashes of felicitous phrase in which are foreshadowed his later endowment, to those of early middle life when he was stricken down, are written to all sorts and conditions of men, and have been wisely chosen to represent this multifarious creature, who, it may safely be said, never met an (to him) uninteresting human being. Whether he is the companion of Italian Joe, or old Simoneau, the humble restaurant keeper of Monterey, or is writing to Frederick Locker, elegant peer of the elegant versifier of society, he is equally alive to the best of the situation.

From trivial incidents and chance encounters which, to an ordinary nature, would only serve to accentuate the tedium of life in a sick-room, Stevenson, debarred from the life of brave adventure which he would have preferred, knew how to extract compensation and joy. For he was above all joyous, and here falls a caution to be observed in reading these letters, though doubtless the discerning reader hardly needs that his attention should be called to it. With the intensity of his artist nature the moments of depression were very real to him, momentary though they were. "The lights were turned low for me," he writes of the time when he wrote "Pulvis et Umbra" for *Scribner's Magazine*; but even where his "talks are measured out by the minute hand like poisons in a minim glass" he qualifies his statement with "well, I like

my life all the same," and the devotion which surrounded his bedside with every care was cheered and lightened by this heroic optimism. The world indeed is full of cheerful optimists "respectable people with umbrellas" who, their hearts glutted with their own comfort, pass by on the other side and despair not. Naturally the author of "Markheim," "Balantrae," or "Jekyll and Hyde," was none of these, but the well of human despair was never so deep for him but he saw the stars shining overhead. To the depth of tragic intensity which marks portions of his work, to the profound, sensible and sympathetic tone of his conversations on subjects of import, was contrasted at times the most audacious scaling of the heights of absurdity. Paradox piled upon paradox, Pelion upon Ossa, shifting, mutable, with mock gravity giving you telling arguments against his side of the contention, only to demolish the airy fabric and sit like a child pleased with the scattering of the cards of which his card castle was composed, the author of "Talk and Talkers" left out the best of his holding in not making that essay autobiographical.

Of this man, then, much lives in these letters. They show not a *patiently* heroic soul, for the game of which he was only allowed to play the opening cards was too entrancing, too vivid, for its loss to be borne with humility, and his heroism was of another cast. The game could still be played by others, and their enjoyment was vicariously his. No occasion was to be lost to preach this gospel of high adventure. For the curious mistakes which even the elect may make, to which this attitude of the praiser of the "brave gymnasium" of life gave rise in the earlier part of Stevenson's career, the reader may be referred to the curious correspondence with William Archer in 1885. Doubtless there is something to say on the other side, and undoubtedly Stevenson was



From "The Letters of Robert Louis Stevenson."—Copyright, 1899, by Charles Scribner's Sons.

PORTRAIT OF ROBERT LOUIS STEVENSON, AET. 35
[From a photograph by Mr. Lloyd Osbourne]

somewhat paradoxical in his consistent undervaluation of the artist so strongly accented in the dedication of "Underwoods" and in the "Letter to a Young Gentleman who Proposes to Embrace a Career of Art." For it is as an artist that he will live, and as the "rich man" among artists endowed with a wealth of intuition comparable to no one of his generation and—equally important sign of the true artist—an unfaltering address and delight in handling the tools of his craft. Were his accomplishments the output of as many different men as the variety of his efforts would comport they would each be marked with the imprint of the style in which such differing efforts should be conceived. Anyone of these books would have served to win recognition for an author during his lifetime, and quite possibly would have remained a part of literature after his death, but their astonishing variety encompassed by the genius of one man serves to stamp him as an artist *sui generis*.

The effect upon the reader of the infinite riches of these letters, however, is to show all unconsciously on the part of the writer that the man is even more remarkable than any of his works, save possibly the noble fragment of "Hermiston." The abundance and fertility of thought and interest, artlessly poured forth yet not without the art which was so inherent a part of his nature, is not the chief benefit to be derived from their perusal. The "shorter catechist," inherited from a long line of covenanting ancestors, which was within him would have been content with the moral lesson conveyed, albeit in less grim and Calvinistic fashion than his forebears would have approved. It is the lesson of the long line of renunciation imposed by circumstance and gallantly turned to advantage. Fortunate in all things in his own estimation we may rejoice that fate recovered for him some-

thing of the active life which he had so extolled. Yet this good fortune was to be paid for by the renunciation of country and friends, of all that kindly intercourse with his fellow artists which he so greatly prized and which, to his merit and their honor, his fellows were so eager to lavish upon him. But weighing all this with just appreciation of all that the isolation meant, listen to him in the first of the "South Sea Letters" describing his arrival in the harbor of Auaho in the Marquesas on the morning of July 28, 1888: "The schooner turned upon her heel; the anchor plunged. It was a small sound, a great event; my soul went with these moorings whence no windlass may extract nor any diver fish it up; and I, and some part of my ship's company were from that hour the bond slaves of the isles of Vivien." This was the last trial imposed upon him and at once he began to turn it to advantage. In keenest touch with all the civilization of the Western world, he was henceforth to be no part of it, save by his written word, but there in the uttermost parts of the earth his pliant nature found man and new life and newer interests. Bravely taking up his life there where its lines had fallen he became the friend and counsellor of his new neighbors, "to live, the only white folk in a Polynesian village, and drink that warm light *vin du pays* of human affection and enjoy that simple dignity of all about you," to such good purpose that as the years recur no more heartfelt service is rendered than the pious pilgrimage of the Samoans to the lonely grave upon the mountain-side above Vailima.

I have purposely foreborne to make extended extracts from these letters in this brief review. I might better perhaps have refrained from writing at all on the subject and quoted in its entirety Sidney Colvin's masterly "Introduction" to the letters. To Mr. Colvin fell, by Steven-

son's request, the task of arranging and editing these volumes; a task which he has fulfilled with infinite tact and faithful affection. The authority of the author of the monographs on "Keats" and "Landor" in the "English Men of Letters" series has long been recognized, but here the writer of lucid prose, the scholarly critic, has a theme even more near his heart. One who writes, as I have endeavored to do throughout this paper, in the superlative sense, finds himself at a loss properly to characterize this noble introductory essay. Suffice it to say that were the *advocatus diaboli* on the point of carrying the court by acclamation, the presentation of this brief for the defendant would give pause to the contention and reverse the verdict.

In the realization that here we have Stevenson's final words, the most that can be said in deprecation of the present writer's enthusiasm is to note the conviction, inborne on all who knew the man, that whatever rank is claimed or given him, no one of his completed works gave more than the promise of his possible ultimate achievement. In his last work, "Weir of Hermiston," there can, however, be surely recognized all the inherent marks of the masterpiece. If the sculptor of the "three deep-breasted women" of the Parthenon, with his work in the fragmentary condition in which we alone know it, knocked at the gate of Parnassus, would he claim admittance in vain?



BIRTHPLACE OF ROBERT LOUIS STEVENSON, EDINBURGH

[From a drawing by Herbert Rallton]



From Mrs. Howe's "Reminiscences."

Houghton, Mifflin & Co.

JULIA WARD AND HER BROTHERS SAMUEL WARD, JR., AND HENRY WARD

THE "REMINISCENCES" OF MRS. JULIA WARD HOWE

BY M. A. DE WOLFE HOWE

IT is reasonably clear that the persons who made Boston what it was during the central decades of the century knew all the time that their generation would be interesting to the next. They kept their journals and wrote their letters apparently with a full sense of the importance of the life in which they had a share. The result is that the men whose names shine forth brightest left their biographers abundant material for reconstructing the several portions of this life; and the authoritative biographies of Longfellow, Holmes, Emerson and all their greater contemporaries are store-houses of information concerning the men and events of their period. Whatever was lacking from

these volumes concerned directly with the most eminent, their younger contemporaries, now our surviving elders, have proceeded to supply. Colonel Higginson, Mrs. Fields, Dr. Hale and now Mrs. Howe, all contribute their quota to this sum of knowledge, and valuable their contributions may well be to the later historian who shall undertake to summarize the epoch. For the present each new book has its special interest in the points which could have been added only by its author. The more pronounced the individuality behind the new book, the more significant must be its place in "the literature" of its general subject. In the light of this test it is fair to turn with high expectations to the *Reminiscences* of Mrs. Julia Ward Howe.

REMINISCENCES. By Julia Ward Howe. With many portraits. Houghton, Mifflin & Co., 8vo, \$2.50.

If it is true of man that,

"As what he sees is, so have his thoughts been,"

the Miss Julia Ward, of New York, who in 1843 was married to Dr. Samuel Gridley Howe, of Boston, must have been occupied, before coming to Boston to live, with thoughts quite different from those prevailing in the circle to which her husband belonged. Her background was altogether that of the most attractive New York society of the time, for her father—a devout churchman who for a time adhered almost intemperately to his temperance principles—was a wealthy banker of conspicuous social position. His sons and daughters, however, were by no means entirely given over to fashionable life. Julia Ward, in particular, seems in these earlier days always to have led an active, separate life of the mind. Had she been merely the young woman of society, she could hardly have become the wife of Dr. Howe, nearly twenty years her senior, and already distinguished at home and abroad for his work in freeing Laura Bridgman from her physical exile. Dr. and Mrs. Howe spent the first year and a half of their married life in foreign travel, meeting many of the most interesting persons of the day in England and on the Continent. Mrs. Howe's Boston life did not, therefore, really begin until the autumn of 1844. Besides all that she brought into it from her New York girlhood, she must then have gained from her foreign experiences a breadth and clearness of vision neither common nor wholly characteristic of the time and place.

The nearest — and she could hardly have had a more interesting — object of her observation was, of course, her husband. What she

says of him in her *Reminiscences* is marked with dignity and reserve. A pioneer in the science of educating the blind, deaf and dumb, a born reformer with a heart of such far-reaching sympathies that his person could follow it in the interest of his fellow creatures even to Greece and Crete, a "come-outer" and friend to "come-outers" at home, he had many qualities capable of rousing high enthusiasm in those who could know them best. All that Mrs. Howe has written about him here impresses one equally with the fulness of his life and with her restraint in describing it. So much, indeed, is left unsaid that one could wish she had seen fit to reprint here her verses "The Rough Sketch," which preserve a



From Mrs. Howe's "Reminiscences." Houghton, Mifflin & Co.

RALPH WALDO EMERSON

[From a photograph by J. W. Black]

fine contemporary portrait of her husband.

Mrs. Howe did not have to look far beyond her own doors for other personalities which would have been striking in any time or land. Her husband's friends and frequent visitors were such men as Sumner, Andrew, and Longfellow. Of Wendell Phillips, her first impressions, like the long-cherished feelings of respectable Boston, were wholly antipathetic. Yet when she heard of his saying: "She doesn't like me, but I like her poetry," her heart began to soften, and, coming to know and understand him, she soon found herself one of his true admirers. From the pages dealing with Phillips, we may well take one bit, which is full of suggestion concerning the state of affairs in Boston just before the war :

"Dr. Howe attended an evening meeting, at the close of which a crowd of rough men gathered outside the public entrance, waiting for Phillips to appear, with ugly threats of the treatment which he should receive at their hands. The doors presently opened, and Phillips came forth, walking calmly between Mrs. Chapman and Lydia Maria Child. Not a hand was raised; not a threat was uttered. The crowd gave way in silence, and the two brave women parted from Phillips at the door of his own house. My husband spoke of this as one of the most impressive sights that he had ever witnessed. His report of it moved me to send word to Mr. Phillips that, in case of any recurrence of such a disturbance, I should be proud to join his body-guard."

As Mrs. Howe found herself gladly identified with all radical movements in the direction of outward reforms, so it was in the quieter domains of thought and religion. She tells us something of her philosophical studies—fearless and comprehensive—and of their results in the papers she read before the Radical Club and elsewhere. With equal candor she



From Mrs. Howe's "Reminiscences." Houghton, Mifflin & Co.

JULIA CUTLER WARD

[Mother of Julia Ward Howe]

describes her abandonment of the Anglican faith in which she had grown up, and the substitution of the Unitarian beliefs, especially as they were taught by the Rev James Freeman Clarke. The admiring reverence with which she writes of him has its counterpart in the passages relating to Theodore Parker. It would be a pleasure to reproduce many little pictures of him, of Sumner, "a man of great qualities and small defects," and of Andrew who appears in private life as the gentlest "war-governor" imaginable.

The quality, which most of all saves such a book as this from tediousness, is the quality of humor, and that is something of which Mrs. Howe again and again shows herself agreeably possessed. She



From Mrs. Howe's "Reminiscences." Houghton, Mifflin & Co.

SAMUEL WARD

[Father of Julia Ward Howe]

does not take herself or the men, women and things she is writing about with too formidable a seriousness. She recalls and recounts the lighter incidents which relieved and kept sane the strenuous life in which she bore a part. A good story is not tabooed for being at her own expense. With a quiet relish she tells of the extraordinary performance of Dickens when as a bride she met him in London. "After dinner, while we were taking coffee in the sitting-room, I had occasion to speak to my husband, and addressed him as 'darling.' Thereupon Dickens slid down to the floor, and, lying on his back, held up one of his small feet, quivering with pretended emotion, 'Did she call him "darling"?' he cried." With all her sympathy

with Emerson and his philosophy, she can yet be amused by the manner in which Cranch "illustrated a passage from Emerson's Essay on Nature—'I play upon myself. I am my own music'—by depicting an individual with a nose of preternatural length, pierced with holes like a flageolet, upon which his fingers sought the intervals." Withal she betrays a feminine eye and memory for details of women's dress, and, in a modest reference to the interruption of her philosophical studies that she might nurse the teacher of her sister's children through an attack of malarial fever, shows by what attributes her own nature guarded her from the dangers of a Jellyby existence.

If one were disposed to cavil at points of precision and order in Mrs. Howe's rather discursive narrative, occasions would not be lacking. But here, as in other recent volumes of the same character, why should one ask for something which the writer has not set out to provide.

The book is essentially an informal review of a life which has touched the whole life of its time at many vital points. The final impression which it leaves is eminently one of variety, fulness and achievement. Besides introducing the reader to an acquaintance of some intimacy with persons remarkably well worth knowing, she sends one away, as a true hostess will, with the feeling that she has not kept her own personality too little known. Through a better knowledge of her and her friends, one finds the whole horizon of knowledge regarding the more significant movements of her period appreciably broadened. The light is thrown not only on such causes as those of anti-slavery, the war for the Union, and the change in the position of woman, but also upon

many striking tendencies in thought, religion and social affairs. Our later generation is perhaps too much disposed to think of Mrs. Howe chiefly as the author of "The Battle-Hymn of the Republic." Here, to be sure, the story of her writing of those glowing lines is re-told; and here,

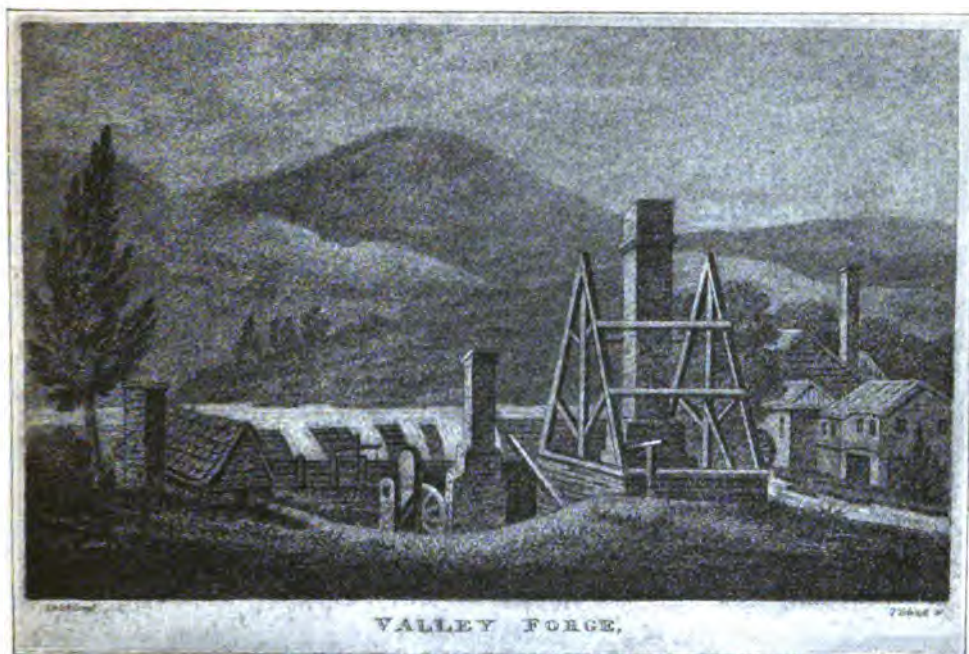
also, it is worth observing that when the writer makes a final retrospect of her "Social Successes," they are not her triumphs in the well-defined "society" into which she was born, but are rather her personal contributions to the success of the broader social movements of her time.



From Mrs. Howe's "Reminiscences."

Houghton, Mifflin & Co.

DR. AND MRS. HOWE'S RESIDENCE AT SOUTH BOSTON



From "Hugh Wynne," Continental Edition.

The Century Co.

VALLEY FORGE—SHOWING THE ORIGINAL FORGE

"HUGH WYNNE" IN COURT DRESS

BY WINSTON CHURCHILL

BBROADLY speaking, there are two kinds of books: those which will bear reading once, and those which may be read many times over and still do not lose their charm or fail in their instruction. To this second class belongs Dr. Mitchell's "Hugh Wynne." Indeed, I had almost said Mr. Pyle's "Hugh Wynne" as well, so inevitably is the artist connected in my mind with the creation. Both have succeeded in stamping upon it that rarest and most elusive of qualities—reality. The story is now set forth, as it should be, in this Continental Edition as the memoir of one who lived

in the city of the Penns during those stirring times in which our young Republic was born.

Perhaps the most striking impression upon the mind, as we close the second volume, is that made by the tragic story of André. Dr. Mitchell brings one very near to this handsome and lovable young officer. We see him first in Philadelphia, during those gay days of the English occupation, designing grotesque head-dresses for Miss Peggy Shippen to wear to the festival of the Mischianza. The drawing, by the way, is given, and likewise his own fanciful portrait of himself as a knight arrayed for the tilt, with his brother as squire and a negro page in attendance. And then, in stern contrast, comes the swift capture and fearful fate at Tappan

HUGH WYNNE, FREE QUAKER. By Dr. Weir Mitchell. Continental Edition. With many illustrations from old prints and from drawings by Howard Pyle. The Century Co., 2 volumes, 8vo, \$5.

on the Hudson: André seated, as the chill October dusk is falling, in the low room of the Dutch farmhouse, penning that pathetic entreaty to His Excellency for a soldier's death. Yellow-faded after a century and a quarter, the letter itself staring at us from a page beyond lends the finishing touch to the tale. But the handwriting, like the spirit of him who penned, betrays no tremor.

Oddly enough, Mr. Pyle's greatest triumph is the sequel to this tragedy, when he shows us the traitor and his wife, the

gay Peggy Shippen whom we knew, on the streets of London. And all the bitterness of Arnold's life, and of hers, is thrown into that drawing.

It is rare indeed that author and artist are in such happy accord as are Dr. Mitchell and Mr. Pyle. In one wonderful portrait Aunt Gainor becomes our own relation, albeit that we have to imagine the nose which was so eminent and essential a part of her character. She is standing before her fire in her house in Arch Street. That house in Arch Street!

It seems as if we, too, had had the custom of frequenting it for the gossip of the day, to discuss sometime the rare quality of those Smyrna rugs. Easy to supply the drawing-room with its China and Japan and white panels, and those spindle-legged card tables over which the scarlet coats lost and won of long winter nights, and drank punch out of silver tankards. And easy to picture Mistress Wynne and her intimates of the Governor's set. Yes, it is with Aunt Gainor that the most of our affection rests. As she rides from warehouse to warehouse amongst the docks the shrewdness of her business ventures enchants us. We love the very sharpness of her honest tongue, and the little weaknesses which emphasize her personality. It is meet indeed that this masterful woman

TEUCRO DUCE NIL DESPERANDOM.

First Battalion of PENNSYLVANIA LOYALISTS,
commanded by His Excellency Sir **WILLIAM**
HOWE, K. B.

ALL INTREPID ABLE-BODIED

H E R O E S,

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From "Hugh Wynne," Continental Edition.

The Century Co.

HOWE'S PROCLAMATION



From "Hugh Wynne," Continental Edition.

"AUNT GAINOR"

Copyright, 1897, by The Century Co.

should devote her wealth to the Continental cause, and suffer from Hessians,—and Hessian cock-roaches. And we would fain read again of that evening when the news of Lexington reached Philadelphia, and is carried by Hugh Wynne himself to Arch Street, where Tory dames and Whig leaders are making merry with King's officers. Our patriotism rises with every curtsy Aunt Gainor makes to her departing guests.

In sober relief Dr. Mitchell has shown us another house, one typical of that peaceful sect which found a haven in Mr. Penn's colony. The quiet home, with its gardens of herb and simple on Dock Creek, is quite as fully realized as that grander and more fashionable rendezvous in Arch Street. And here we have another contrast in the gentle French mother, whose blue eyes and gray gowns

seem, too, a memory of the past. The saving grace of the art of mimicry makes her human. Nor is that Indian Summer day when Hugh first returns to her from school so far distant. "So near are joy and grief, my friends, in this world of sorrow." Have not these words in them something of the very sound of her voice? The veil of the years falls from before the rest of the scene. The friends are there, rosy men in drab and horn buttons and wide beavers, in solemn conclave in the sitting-room, and the mother and boy flying to the orchard at the stern rebuke of the master of the house.

A book of flesh and blood, like "Hugh Wynne," becomes part of the nation's history, and well deserves to be adorned with the dignity of history. And so the various portraits and prints and photographs of this "Continental Edition" are fitting.



From "Hugh Wynne," Continental Edition.

LANDING OF ANDRÉ, NEAR HAVERSTRAW, AS SKETCHED BY HIMSELF

The Century Co.



From "Reminiscences of a Very Old Man."

Copyright, 1890, by D. Appleton & Co.

THE TRIAL OF QUEEN KATHARINE—THE KEMBLE FAMILY

[From an engraving by John Sartain from the painting by G. H. Harlow]

JOHN SARTAIN

BY RICHARD HENRY STODDARD

IF the late Mr. John Sartain considered himself an old man when he sat down to write this book, he must have been unconscious of the youthfulness of feeling which distinguished him to the last day of his life, of the unfading freshness and pictorial precision of his recollections, and of his gift, or art, of simple, manly, sympathetic writing, which is conspicuous here. He did not propose to tell the story of his life in its entirety; his self-knowledge and his modesty would have

shrunk from such a task, but simply to redraw some of its outlines, to retrace his early footsteps, and the end to which they were directed, and in the course of this retracement to give us occasional glimpses of others—painters, engravers, and what-not, who were pursuing the same end, each in his respective way.

There is an antiquarian flavor in Mr. Sartain's book of memories, the opening pages of which reflect his picturesque impressions of London in the first quarter of the present century; for he was London born, in 1808, and London bred, down, or up, to his departure for New

THE REMINISCENCES OF A VERY OLD MAN. By John Sartain. With many Portraits and other Illustrations from photographs and old prints. D. Appleton & Co., Svo, \$2.50.

York in the summer of 1830. He witnessed the national excitement over the downfall of Napoleon in 1814, the bustle and the blare of the Peace Jubilee, the building of an arch of triumph in the Mall, and the finishing of a pagoda on the Chinese bridge, the illumination of the streets at night with lamps of various colors, the sham naval battle in the Serpentine, the ascent of Sadler's balloon in front of Buckingham House, and, climax of the festivity, the unveiling of the Temple of Concord in Green Park, to which he was borne in the arms of his father.

But life is work, and not play, and the life work of this little lad began soon after he was twelve, in consequence of the death of his father, two or three years before, and his mother's lack of success in conducting his business. It began humbly and menially in the laboratory of an Italian named Mortram, who ran the department of "steam, smoke, and fire" at Covent Garden Theatre, was an assistant to its head scene painter, and also a pyrotechnist of Vauxhall Garden—a triplicity of employments which gave his active, observant "powder monkey" occasional glimpses from the side wings of Young, Macready, Liston, Farren and other famous players, and stimulated, if it did not create, his predilection for art.

By the death of his grandmother and the inheritance of her estate by his mother young Sartain was released from his pyrotechnic servitude, and given his choice of some occupation more suitable for his future career. He decided upon engraving, and at the age of fourteen was apprenticed to Mr. John Swaine, member of the Merchant Tailors' Company in Threadneedle Street. By the terms of his indenture he was to serve Swaine for seven years and to pay him seventy pounds sterling to boot, for which expenditure of time and money he was to be taught the art of engraving, which included, beside

the reproduction of pictorial work, the cutting of names on door-plates, trunk-plates and dog collars, the best practice allowed him being in heraldry wherein he acquired sureness of hand and certainty of execution, but so little of the knowledge and experience for pictorial work that he began to despair. When his case seemed hopeless Mr. William Young Ottley, a scholarly, wealthy amateur, happened to see one or two of his scraps of line practice and liked them so well that the idea occurred to him that the young fellow might be of use to him in helping him finish a project which he had begun thirty years before in Rome, the design of which was to represent the early Florentine painters from Cimabue down to Luca Signorelli. Ottley and Swaine arranged the terms for which the latter agreed to let his apprentice undertake this masterly task, and he proceeded to do so, engraving for it eighteen plates, working up fourteen others which had been left incomplete by an earlier, older hand, and engraving three of the whole number before he was fifteen. The change from the narrow shop of his master to the spacious apartments of his patron was a rapturous one. His engraving table stood in one corner of Ottley's principal gallery, the walls of which were covered with admirable paintings by great masters. If he raised his eyes he saw on one side a Rembrandt, on another a Domenichino—elsewhere a Titian, a Botticelli and cabinets of rare prints galore. And the people whom he used to see there, the guests of this enchanted palace, famous Londoners of seventy-five years ago—the banker-poet Rogers, Roscoe, the Italian scholar, the bibliographer Dibdin, the antiquary Doucé, and Sir Thomas Lawrence, President of the Royal Academy, who spoke kind and encouraging words to the little gentleman working so industriously in his corner.

About this time, or perhaps a little



From "Reminiscences of a Very Old Man." Copyright, 1899, by D. Appleton & Co

JOHN SARTAIN, IN HIS 89TH YEAR

[From a photograph by Wright & Cook]

later, our master-apprentice was introduced to John Varley, an eminent painter in water-colors, in whose studio and gallery he beheld for the first time specimens of the strange art of William Blake, of which Varley was a devout worshipper. Hanging side by side, in separate frames, was the entire series of Blake's magnificent illustrations of "The Book of Job," and above them, on an unframed canvas, two singular-looking heads, and under these, in lead-pencil, in the handwriting of Blake: "William Wallace appeared and stayed long enough for me to paint this

portrait of him, when King Edward the First took his place and I painted him also. He promised to come again and bring his wife and children." Mr. Sartain never saw Blake, though he did see his widow. "My friend William Tatham, the sculptor," he writes, "in the kindness of his heart took her for his housekeeper, and on my visiting him she opened the street door to me. I don't know what would have become of her in her age and poverty but for this timely refuge after the death of her husband."

Having finished his work on the plates



From "Reminiscences of a Very Old Man."

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WASHINGTON'S MOCK-FUNERAL CROSSING MARKET STREET, PHILADELPHIA

[Centre Square Water-Works in the Distance on the Site of the Present City Hall. From an etching after W. Birch]

of Ottley's "Early Florentine School," which was published in a folio volume in 1826, his eighteenth year, the lad returned, as in duty bound, to his old occupation of cutting names on door-plates, dog-collars and the like, though not so continuously as before, for there were intervals when he could practice picture work, and these he employed in engraving Northcote's painting of "Hubert and Prince Arthur" and "Charity," a small group after Corbould. The cleverness of these ventures of his extended his acquaintance among a class of persons who could control commissions for picture work—a promising position which Mr. Swaine proposed to turn to advantage by consenting that he should execute any orders that he might procure, and receive a portion of the profit, a tempting arrangement which he ac-

cepted, and not much to his own advantage; for, to cut a long story short, everybody with whom he had any business dealings tried to get the best of him, and in one way or another generally managed to do so. Finally he succeeded in buying off the remainder of his time, agreeing to pay two hundred pounds as soon as he was of age, when he would come into the possession of a bequest from his grandmother. He engaged apartments in Haviland Street, Fitzroy Square; was commissioned by Ackermann, the enterprising German bookseller, who introduced the Annual fever into England, to engrave a plate for his "Forget-Me-Not," and by other publishers to engrave fancy subjects in mezzotint, till, learning on what seemed good authority that there was not only a first-rate opening for engraving in Amer-

ica, but that some institutions interested in art had offered substantial inducements for a mezzotint engraver of fair abilities to come over and settle, resolved to emigrate. So he procured letters of introduction to influential persons in New York and Philadelphia, married the daughter of his preceptor, Swaine; selected a ship that sailed for Philadelphia on July 4, 1830, and in a little over eight weeks he and his wife landed at that pleasant little city.

From that day to the day of his death, a period of sixty-seven years, the life of John Sartain is associated with the history of art in America, closely, at first with his special practice of it, which was then much in demand, widely, as time went on and the culture which it stimulated,

outgrowing the patronizing approval of the connoisseur, had become a large factor in the education of the people. The name of Sartain created a name for some of our artists, and carried the names of others where they had never gone before, and where they still remain in national estimation. That this was, or might have been, the case, is the one thing conspicuous by its absence in these "Reminiscences" of his, which, autobiographic, in a certain limited sense, and less continually contemporaneous than we could have wished, are considerably less communicative, the kindly nature of the man refusing to remember injuries, and his gentlemanly tact to laugh at foibles, staying his hand and pen with the lovely but unliterary injunction of the poet,

"No line which dying he could wish to blot."



From "Reminiscences of a Very Old Man."

D. Appleton & Co.

THE TOLL GATE BY APSLEY HOUSE

TWENTY-FIVE YEARS AFTER

BY EDWARD S. MARTIN

IF you are worn with labors and not so young as you were, and have money in the bank, and the doctor prescribes Carlsbad, by all means go to Carlsbad, and stay away at least three months, and travel about in Germany as the Marches did. But if you cannot manage to go bodily, go mentally with the Marches, the record of whose perigrinations Mr. Howells has set down in "Their Silver Wedding Journey." The weary laborer may not find the book an absolute and effectual substitute for the journey, but at least it is a remedy that will have analogous effects. What most Americans who go abroad, especially from New York, are after, is rest and change. Mr. Howells's story is restful. There is no hurry about it and not much excitement, but there is a great deal of entertainment and human interests enough to flavor every change of scene, and take the curse of instructiveness off every description.

The Marches, with whom twenty-six or seven years ago we went to Niagara and Quebec, have turned out to be satisfactory people. The hazard of new fortunes which brought them from Boston to New York, has resulted to their satisfaction and reasonable profit, so that when with the assistance of the indomitable Fulkerson, the publisher, they determined to take a holiday, they could take it with minds easy enough to take notice of what they saw. It is an advantage to go anywhere with a woman of so lively an interest in

human affairs as Mrs. March. But for her there would have been little to set down about this vacation journey except the steamer's mileage *per diem*, the record of the weather, the cost of railroad tickets, the hotel bills and the effects of Carlsbad waters on the human economy. But for her, indeed, there would have been no journey, for March alone could never have made up his mind to go. The record of his vacillations about going, and the conflicts in his mind between reluctance to leave his work and his sense of the ex-



From "Their Silver Wedding Journey."—Copyright, 1890, by Harper & Brothers.

"WE COULD CALL IT OUR SILVER WEDDING"

THEIR SILVER WEDDING JOURNEY. By William Dean Howells. With many illustrations. Harper & Brothers, 2 volumes, 8vo, \$5.00.

pediency of rest, will doubtless be a comfort to many a man who doubts if any other man can be so infirm of purpose and fluctuating in intention about vacations as himself.

A narrative seems not to be a novel unless there is a love-story in it. This narrative would not have met the requirements of romantic fiction if it had not been for Mrs. March, who from beginning to end, and in spite of her husband's protests, lugged in every love episode that showed its head. If she had had it all her

way, we should have known nothing about Homburg, Carlsbad, Weimar or Berlin; nothing about the choice of steamers, the manners of German street-car conductors, the kindliness and seriousness of the German people; nothing about fees, or rain, or monuments, or the German taste and capacity in matters of food and drink; nothing but the experiences of a young man from Chicago, named Burnamy, and Agatha Triscoe, of New York. If there had been anything else, it would have consisted of brief recognitions of the progress of an affair between the Widow Adding and one Henley, both of whom, as well as Burnamy and the Triscoes—father and daughter—the Marches met on the steamer going over.

So, if March had gone alone, there would have been no story; and if Mrs. March had been alone, there would have been virtually no travels; but we should have been skipping pages and getting out of breath in an anxious chase after a pair of lovers. Between them, the Marches—husband and wife—traveling together, seem to make us see everything, fixed and mutable, that ought to interest us, and to see it all with that deliberation and regularity which is so conducive to our well-being.

The Marches, old friends of ours, have always seemed worth knowing. Some new acquaintances that we make through them on this journey are also well worth knowing. Staller, the German-American, who has a buggy factory somewhere in Indiana and a newspaper in Chicago, is a valuable acquaintance, if not a particularly agreeable one. When Mr. Howells, with the connivance of Burnamy, causes him to send home to his newspaper



From "Their Silver Wedding Journey."—Copyright, 1899, by Harper & Brothers.

"HE BUBBLED OVER WITH SMILING REGRETS"



From "Their Silver Wedding Journey."—Copyright, 1899, by Harper & Brothers.

"THE SHATTERED FRAGMENTS OF THE BRANDY FLASK"

the voluminous record of his impressions of the advantages of managing cities on business principles, and presently discovers to him that he has been advocating state socialism, it seems rather a cruel advantage to take of an uneducated man; but it is instructive, and yet not too instructive to be interesting. And General Triscoe—the man with a daughter, the American who has never worked for a living, and who grumbles and despairs of everything, present or future, that is American—he, too, is worth knowing. You think it is the horrible defects of our poor republic that has embittered him, until you

follow him about in Europe, and find him still more or less scandalized everywhere he goes by the way things are done. He is a gentleman; he is intelligent; many of his criticisms are just; he forecasts the return of Tammany and the Spanish war to the incredulous March; he has even fought with distinction in the civil war and bled somewhat for the country he denounces and despairs of—and yet it is apparent that his pessimism is in himself, and is not due to misgovernment in the United States, not to defects in the Creator's plans when he made man. His intellectuals work well enough. The

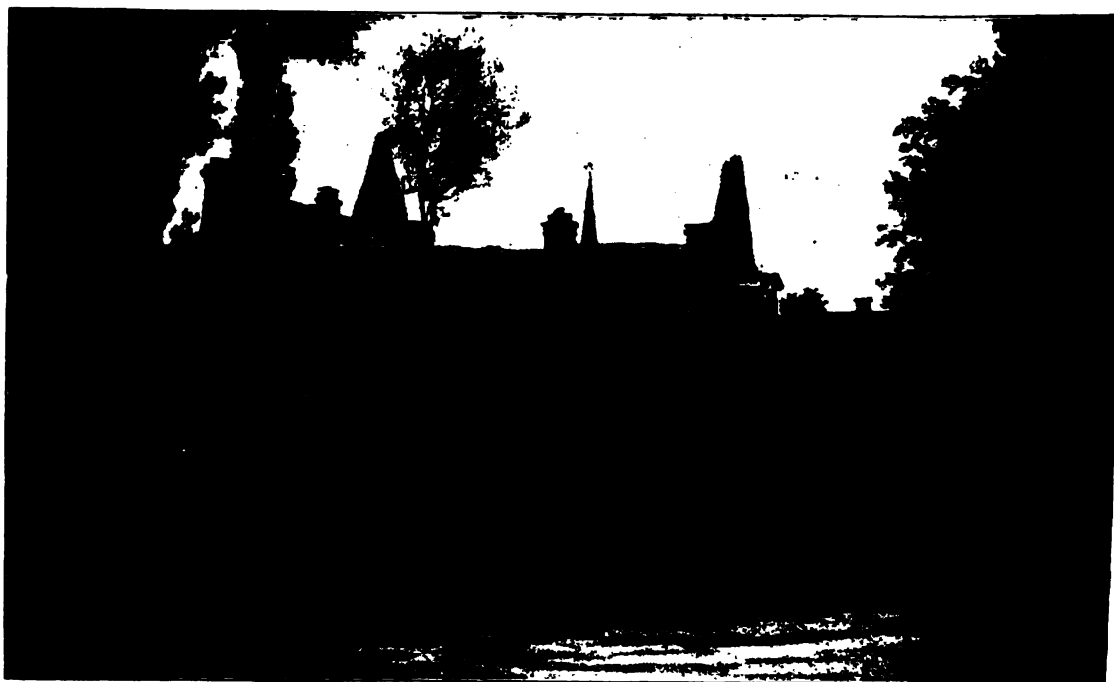
trouble is with his feelings; and the great source of that trouble seems to be that, though he has been one of an army that fought, he has never belonged to the great army that earns its living and gains its faith as it does its bread, by the sweat of its brow. Staller, the ignorant man whose life's one aim has been money-making, and who has no breadth of perception and no mental resource except work, and Triscoe, the man of cultivation, who has stood aside for thirty years, eaten unearned bread and watched, without sharing, the struggle for existence, are both excellent types of wrong-headed Americans which

it is good for us to know and recognize.

We should hardly have got to know either of them as we do know them, if we had not taken March along with us on our travels, but we might never have got sight of them if it had not been for Mrs. March's irrepressible interest in Agatha and Burnamy. Obligated as we are, therefore to both the Marches for what they have done for us, it has been a comfort to leave them in New York, benefitted by their foreign experiences, and with excellent hopes for the future prospects of their young companions.



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From "The Art-Life of William Morris Hunt."

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WASHING BY THE RIVER

[From a charcoal drawing at the Boston Museum of Fine Arts]

AN AMERICAN PAINTER'S MEMORIAL

BY RUSSELL STURGIS

THE painter, William Hunt, may be considered as an executant and the author of many paintings of value; or he may be considered as the introducer to American thought of certain great modern painters, or he may be considered as a teacher. The last of these aspects of the man has been given rather fully and in the book now before us this same side of Hunt's life is dwelt upon.

It is possible to overrate the importance of this side of Hunt's life and work, because there are no pupils of importance who owe their success as artists to Hunt's

precept and example. As has happened in so many other cases, many scores of promising, devout and faithful students have appeared and disappeared, without leaving a single artist to carry on the master's work. There is still left, of course, the possible influence for good which had been exercised upon the many former pupils, who are now not even pupils—in the way of fine art; but this influence is impossible to trace. It is well that the world of educated people should be put in the way of knowing much more than it does about fine art; and it tends toward such knowledge that a certain number of persons belonging to that world should study art practically. That is, perhaps,

THE ART-LIFE OF WILLIAM MORRIS HUNT. By Helen M. Knowlton. With illustrations from his works. Little, Brown & Co., 12mo, \$3.00.



From "The Art-Life of William Morris Hunt."—Copyright, 1899, by Little, Brown and Co.

WILLIAM MORRIS HUNT
[From a charcoal sketch by himself]

all that can be said; and the sad spectacle now visible in our American cities, of pupils enrolled, literally by the thousand and spending the precious years of their young life in acquiring a knowledge which will result in continual disappointment to them and hopeless mediocrity to their work, has at least this one hopeful side, that they may always know a little more about fine art: moreover, the detached and therefore peremptory, epigrammatic and final tone of the quotations from Hunt's talk, given here, as in greater abundance in Miss Knowlton's former work, are of little avail to one who would acquire some theoretical knowledge of the principles which govern fine art. Thus, on page 102, the brilliant and absolutely truthful saying that painting is "having something to say and not saying it in words" would fit equally well music and other fine arts; its value depending upon the setting of the speech, the surroundings, the questions that led up to it, the fact that painting was the one thing then under consideration between master and pupil, between speaker and listener. This difficulty is, of course, the one that attends all pointed, vigorous and interesting selections from a man's conversation. It is only when the whole of the conversation is reported that its real significance can be obtained.

Hunt was a sincere critic, and both quick sighted and clear sighted; but his talk about art, whether as reported by Miss Knowlton in either of her books, or as remembered by the friends of his middle life, always supposed the hearer to know a good deal already. The hearer who was in full sympathy with him would need also to have the elements of knowledge of the principles of fine art; that is to say, the hearer would need the general power of appreciation in his own mind to be somewhat developed before he could hope to understand the phrases which

Hunt let fall as he himself understood them. Unless the hearer knew a good deal of art in general, and of Hunt's opinions and feelings with regard to art, it would be easy for him to mistake the meaning of those brief, pointed and most suggestive sayings. This is true, of course, with readers of good critical books; one reads or hears something about the imperfect anatomy in the drawing of this ancient master, or the imperfect composition in the works of some modern master, and is very apt to infer that the artist in question is condemned. This assumption may, however, be as far as possible from the fact. Hunt was always drawing morals of importance from the shortcomings of the greatest men; choosing them in preference to illustrate principles, and this by their shortcomings as well as by their excellences. He was full of admiration of painters of the old time, whose work is, as we all know, full of technical defects; and it was rather those great painters than unknown men whom he would choose to point his moral, when he had an important one in hand. Moreover, Hunt had a clear perception of the perfect possibility that two apparently opposing truths might coexist; and that with regard to any artist, or even any single work of art. It would require intelligence, and willing intelligence too, in his pupil, if no mistake were ever to be made with regard to the full significance of his epigrammatic remarks.

As the prophet in America of the great painter J. F. Millet, there is something more certain to be given to Hunt in the way of influence upon American fine art. It is hard for us now, living in the advanced state of mental civilization to which Hunt partly contributed, to realize how very narrow was the American mind fifty years ago in regard to these matters of fine art. If any one art teacher or painter, long resident abroad, had a cer-



THE BATHER

[From "The Art-Life of William Morris Hunt. —Copyright, 1899, by Little, Brown & Company]

tain knowledge of the works of some modern artist of power, he kept it to himself, and that for two reasons, viz., first, that he had no one who cared to listen to him while he talked, and, secondly, that he himself was doubtful of the value of an opinion and a perception which for many months he had found no one to share. Hunt was not to be affected by either of these influences, for he was headlong and impulsive in his ways of speech, and he was quite fearless of disagreement or of misunderstanding. He was not indifferent to it: there was no man more unwilling to offend, to annoy, or to make others uncomfortable in spirit

than himself, but in the way of assertion of what he felt to be true, and in the way of criticism, favorable or unfavorable, he was inclined by nature to stand absolutely upon his own knowledge. There was, indeed, mingled with this independence of his, a singular disposition to disturb the recognized dignities and accepted prejudices. If there was a very rich man who posed as patron, and who, on the strength of his patronage and of the "good it would do to painters to have their works in his gallery," thought he ought to buy pictures cheap: to Hunt that man was a person whom he delighted to contradict and to disappoint. But always he felt and acted as a preacher of the truth, and in this manner he was able to teach to his pupils and to a wider circle still, some of the most important truths of fine art. Such truths are apt to be ignored, or else despised, when they are found embodied in work of our own time; and the unrecognized and unsuccessful artist Millet might show the world paintings of prodigious merit, without obtaining that recognition which was ready enough for work no better, produced in former years. It is given to men of Hunt's fiery and self-confident character, when they have also knowledge to go upon, to correct this human fault, and to substitute some strength of knowledge for this human weakness.

In his third capacity as painter there will be, of course, a vast number of different and frequently contradictory opin-

ions. The work is interesting, and that is a great thing. It is probable that it will not in any respect retain a primacy, even in American painting; it had no one excellence in sufficient degree for that: neither as a colorist, nor as a draftsman, nor as a composer of line and mass, nor as a painter of expression and sentiment, was Hunt in the first rank. He held, however, all these great qualities and showed them together in his painting, and there is perhaps no more harmonious master among those who can be called American painters at all.

The little book we are considering sets forth with general truthfulness the important facts concerning Hunt's life and character. If there is too enthusiastic a tone maintained throughout the work, this is only what is customary in biographies of recently living men, and is the more to be expected in the work of so enthusiastic a disciple and pupil as Miss Knowlton had previously shown herself to be. So far as Hunt is allowed to speak for himself, no fault is to be found with it; and the reader would rejoice if more pages still were given to his own speech and writing. The book shows infinite belief in Hunt's greatness; but fails to show the true reasons why he was great. In this respect it ranges with most biographies, the common characteristic of which is the failure of an admiring disciple to fully appreciate the teacher. If the disciple were capable of a perfectly critical treatment of the teacher, discipleship would be no more.



From "Child-Life in Colonial Days." Copyright, 1899, by The Macmillan Co.
ART AND LETTERS

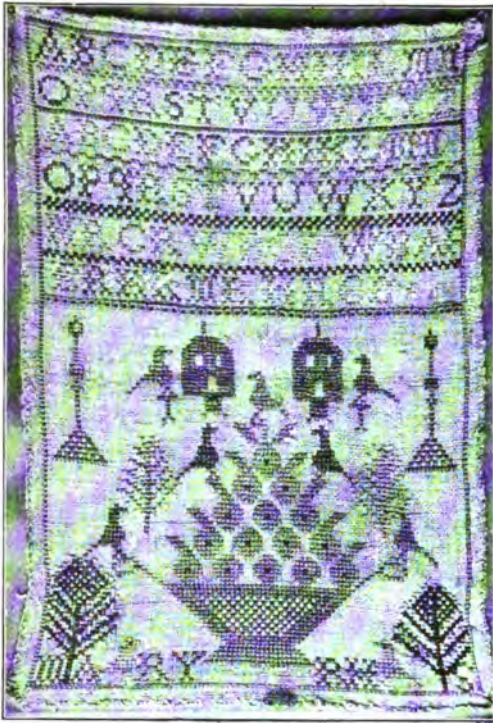
CHILDHOOD IN COLONIAL NEW ENGLAND

BY HARRIET PRESCOTT SPOFFORD

ONE has usually thought of the Colonial children with a certain mild sadness. The life was so hard for their elders, with the rigors of the climate, the terrors of the forest, the foe, the wild beast, and the still darker terrors surrounding the Supreme Being that answered the incantation of their imaginations, that it has seemed as if the children might have fared far worse, with their repressions, and self-denials, and disciplines, and the still wilder terrors following the rampant superstitions of the day.

CHILD-LIFE IN COLONIAL DAYS. By Mrs. Alice Morse Earle. Profusely illustrated from photographs collected by the author. The Macmillan Co., 8vo, \$2.50.

Yet, in her new book, *Child-Life in Colonial Days*, Mrs. Earle shows us that, after all, their lot was not so hapless; and she gives us every here and there a gleam of such sunshine as was theirs. In the colony coming to Massachusetts Bay, she says, there was not a child who showed fear of storm on sea or shore. The children of that time were sure of playmates, for they were usually part of an immense family, Sir William Phipps, for instance, having twenty-five brothers and sisters, and Ben Franklin being one of seventeen. They had, it is true, singular names to carry. "Fathergone" one little orphan was called, and "Scaborn" was the ro-



From "Child-Life in Colonial Days."—Copyright, 1899,
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NEW ENGLAND CUNEIFORM

mantic appellation of a child born on the ocean; but, apart from such collocation of harsh and hideous sounds as "Zurishaddai," such names as "Preserved," "Unite," "Truegrace" and "Hoped-for," and as those the wretched little Gridleys bore—"Return," "Believe" and "Tremble"—seem to rob the babies of their very babyhood. Children, however, the world over, have always known how to assert themselves; and these children had their rude toys, their wonderful dolls and their sweetmeats as other children do, their strings of rock-candy, their Gibraltars. "When a ship came into port with eighty boxes of sugar-candy on board and sixty tubs of rock-candy, poor indeed was the child who was not surfeited with sweets," says Mrs. Earle. But she adds, as a corollary, that the same ship also

fetched a hundred boxes of rhubarb and ten of senna.

No sooner had the colonists a foot on shore than they opened the schools. Six years after the settlement of Boston one-half the annual income of the entire community was given, says Mrs. Earle, to found the school that became Harvard College. To read letters like the priggish screeds of John Quincy Adams, although of a later period, you would think the children really enjoyed the schools, impossible as it seems. At any rate they made great efforts to attend them; George Washington himself riding on horseback ten miles to school, and at another time rowing to and fro across a river. Mrs. Earle gives a minute and interesting account of school and teacher and scholar—the school often supported by contributions or assessments of garden truck, one child being told off to sit by the door and sell the accumulation to wayfarers. Each family was obliged to furnish so many logs to the winter fire, and the child whose father was dilatory in the matter was seated away from the fire in the cold; a further refinement of cruelty was seen when the poor little creatures were obliged to furnish the birches for their own punishment, or else to pay for them with their own pennies. Sheets of birch-bark answered for slate and blackboard to these young people, and the goose gave them their pens. Most of the instruction given in the schools was commensurate with the payment received by the teachers, Dame Walker having, after payment of taxes, one shilling three-pence, for a year's work, another teacher having a salary of four-pence a week, and another, presumably superior, of sixty-seven cents a week. The alphabet was learned from a horn-book—a page of letters and short words under a thin sheet of horn, the edges bound with metal, the handle having a hole which held a string, so that the child could wear the thing about its neck. Per-

The ROYAL HATFIELD: Being the first Introductory Part of the
 Circle of the Sciences, &c. Published by the KING'S AUTHORITY.
 Lesson 1 Printed by J. Newbery, in St. Paul's Church-Yard, and B. Collins, in Sarum, Pr. 4d.
 Also the Royal Printer, or second Book for Children, Price 3d. bound, adorned with Colours.

He that ne'er learns his ABC,

abcdefghijklmnopqrstuvwxyz
 ABCDEFGHIJKLMNOPQRSTUVWXYZ.

ABCDEFGHIJKLMN
 OPQRSTUVWXYZ.

abcdefghijklmnopqrstuvwxyz.

ab ch ib ob ub | ba be bi bo bu
 ac ec ic oc uc | ca ce ci co cu
 ad ed id od ud | da de di do du

In the Name of the Fa-ther, and of the Son, and of the Holy Ghost. *A-men.*

I Pray God to bless my Fa-ther and Mo-ther, Bro-thers and Sisters, and all my good Friends, and my E-ne-mies. *A-men.*

OUR Father which art in Heaven, hal-low-ed be thy Name; thy King-dom come; thy Will be done on Earth as it is in Heaven. Give us this Day our daily Bread; and forgive us our Tref-pases, as we for-give them that tref-pas a-gainst us; and lead us not in-to Tem-p-tation, but deliver us from Evil; for thine is the King-dom, the Power and the Glo-ry, for e-ver and e-ver. *A-men.* 1234567890.

But he that learns these Letters fair,

From "Child-Life in Colonial Days."

For ever will a Blockhead be.



Shall have a Coach to take the Air

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A BEGINNING OF WISDOM

haps its original price was a penny; but one sold in 1893 for sixty-five pounds. One graduated from this into the "absy," or ABC book, and into the New England Primer, of which famous book Mrs. Earle gives a very full account; and all along the way the study of the catechism, the Westminster, and others, was ordained as the chief end of children. The value of some of these catechisms as vehicles of learning may be measured by that of one which explained the use of comets by saying that "some judge them the seats of punishment where sinners suffer the extremes of heat and cold. Mr. Whiston says a comet approaching the sun brushed the earth with its tail and caused the deluge, and that another will cause the conflagration."

There seems to have been a phenomenal precocity in these early days. We read here of a little boy entering the Latin

School at the age of six and a half, and of another fitted for college at eleven. The terrors of their fathers' faith hung over these children, nevertheless, even in their sleep, the religious atmosphere reacting upon their precocity. The little girls seem to have been peculiarly susceptible, as we learn by many instances, especially that of the terrible little Elizabeth Butcher, who, "when two and a half years old, as she lay in the cradle, would ask herself the question, 'What is my corrupt nature?'" What else could be expected when Michael Wigglesworth's "Day of Doom" was printed broadside, wherein for a slight sin it was said

"therefore in bliss
 You may not hope to dwell,
 But unto you I shall allow
 The easiest room in hell."

Indeed, as Mrs. Earle says, in recalling Wordsworth's "Heaven lies about us in

our infancy," the line for them should run, "Hell lay about them in their infancy."

The development of the feminine mind was not dreamed of in those sad days; even Henry Laurens told his little daughter of the superior glories of his pudding-making to those of studying the use of globes. It is not easy to do justice to this very interesting deposit of the ways of our "forebys." But if the reader wishes to be left with one really delicious sensation telling him how heaven rained gentle influence into the beings of our grand-

dames when they were young, let him read the chapter on the joys they had in their gardens,—those dear old gardens from which so many flowers escaped to become the weeds of to-day. Meanwhile it is necessary to say one word concerning the illustrations, which are copious and of extreme interest and value, not the least agreeable among them being the portraits of the children of the De Peysters, Van Cortlandts, Livingstons, Ten Broecks, Ravenels, and the Gores, the Pembertons, the Pepperrells, the Copleys.

PAUL DU CHAILLU IN HIGH LATITUDES

BY PHILIP G. HUBERT, JR.

THE name of Paul Du Chaillu has for years been one to conjure with, particularly when young people were to be interested in strange lands and adventures. In his latest volume, with the admirable title *The Land of the Long Night*, the mighty traveler leaves his beloved jungles of the Equator for the trackless wastes of the frozen North. In his preface to "My Dear Young Folks" he thus outlines his story: "Friend Paul has led many of you into the great equatorial forest of Africa. We met there many strange and wild tribes of men and lived among cannibals and dwarfs or pygmies. We hunted together and killed many elephants, fierce gorillas, leopards, huge crocodiles, hippopotami, buffaloes, antelopes, and strange-looking monkeys. In this book I am going to lead you towards the far North, to the Land of the Long Night—a land where during a part of the year the sun

is not seen, for it does not rise above the horizon and, in some parts of the country, does not show itself for sixty-seven days, during which time the moon, stars, and the aurora borealis take its place. We shall roam far and wide—east, west, north—over a vast trackless region covered with deep snow, drawn by reindeer instead of horses, and sometimes we shall walk or run with skees, which are the snowshoes of that country and very unlike those used by our Indians. We shall sleep on the snow in bags made of reindeer skins, follow the nomadic Laplander and his reindeer, live with him and sleep in his tent. We shall hunt wolves, bears, and different kinds of foxes and other animals, and sail and fish on the stormy Arctic seas. We shall cross the Swedish and Norwegian mountains of the far North, which rise to a height of several thousand feet, and come to the desolate shores of the Arctic Ocean and there live among the people."

The promises thus held out are amply

THE LAND OF THE LONG NIGHT. By Paul Du Chaillu. With 94 Illustrations. Charles Scribner's Sons, 12mo, \$2.00.



From "The Land of the Long Night."

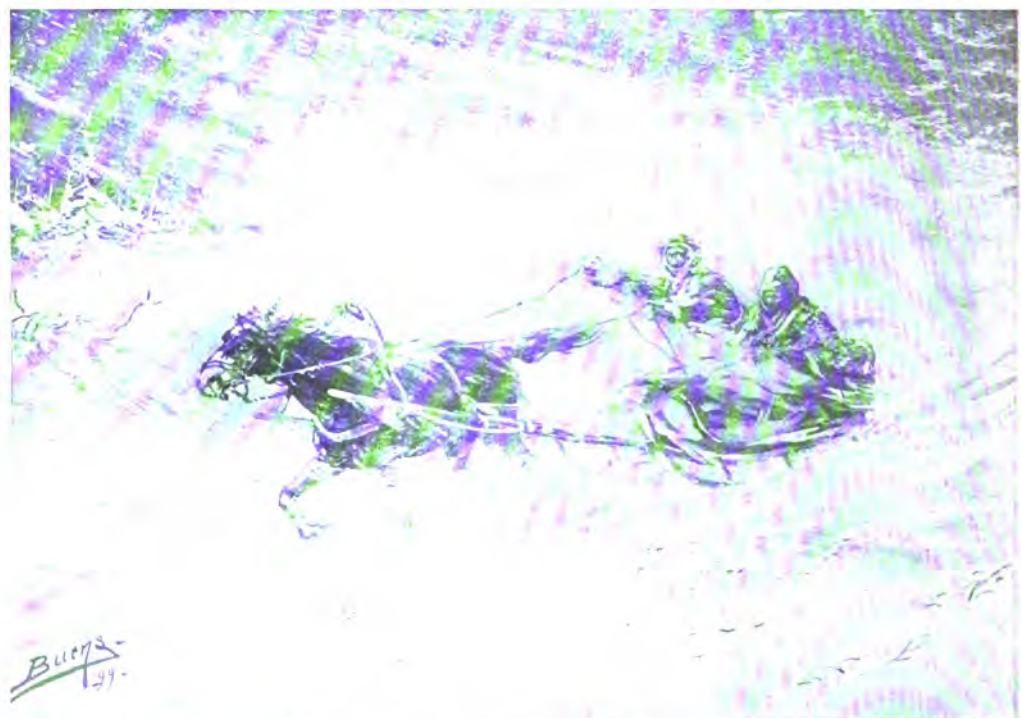
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"ONCE IN A WHILE I GAVE A LOOK TOWARDS THE UGLY PRECIPICE"

fulfilled. If the young admirers of Mr. Du Chaillu do not find much to marvel over, a good deal to amuse them, and not a little to instruct them, it is not the author's fault, for he has a good story to tell and he tells it with enthusiasm and an enjoyment of his own good things that is contagious. While *The Land of the Long Night* is addressed chiefly to young people, there are scores of pages that will interest the veteran reader. The far North is to-day still a land of mystery, notwithstanding all the big books that have been written about its darkness, its cold, its frozen seas and the almost appalling quiet of the trackless plains over which flashes the aurora borealis. It is hardly necessary to say that Mr. Du Chaillu writes well. He who would interest others must first be interested himself,

and Mr. Du Chaillu's interest in everything, important and unimportant, is that of an overgrown boy. He tells us things that most travelers and explorers pass over as trivial, but which are nevertheless interesting as contributing to the local color of a picture that very few of us are likely to see.

Some of Mr. Du Chaillu's stories will cause amazement and perhaps incredulity. For instance, in his account of skees and skeeing, he tells us that an expert is able to travel over a level surface at the rate of twenty miles an hour. He also says that he saw Laplanders, with the aid of their skees, pursue and kill wolves. Our snowshoes must be very inefficient devices as compared to the Laplander's skees. They are made of wood from the fir tree; at their thickest part in the centre they are



From "The Land of the Long Night."

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"IT WAS, INDEED, A FEARFUL WIND STORM"



From "The Land of the Long Night."

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"SUDDENLY I SAW THEM FLY THROUGH THE AIR"

between four and five inches in width. Where the foot rests there is a piece of birch bark fastened over which there is a loop and through this loop the foot passes. The under part of the skee is grooved and polished, and soon becomes by use as smooth as glass. The forward end turns slightly upward so as to pass over the snow easily. They vary in length from six to fourteen feet. The softer the snow the longer the skees. The Lap is fond of fast traveling. When not on his skees he drives his reindeer and can thus make extraordinary distances. A swift bull reindeer in good condition can make from one hundred and fifty miles to two hundred miles a day if the snow is hard and the cold intense; but half that distance is a good average. The colder the weather the greater the speed. One of the Lap-

lander sports that the author describes is coasting down a hill on their skees and then leaping across a gully or perhaps river at the bottom. It is not an unusual feat to clear a snow chasm sixty feet wide, for this Du Chaillu saw done repeatedly; and the natives told him that some of the famous leapers among them had cleared one hundred and twenty-five feet at a jump. If he really saw such performances as those pictured opposite page 132, a skee leaping match must be enough to give the beginner a chill, even with the mercury at 40° below zero. Yet serious accidents are not frequent.

The trip described in *The Land of the Long Night*, which began in October and lasted till spring, took Mr. Du Chaillu from the southern coast of Sweden to Nordkyn, within sight of North Cape.



From "The Grandissimes."—
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NOTES OF NEW EDITIONS

IN a time of the
making of
many books
—more books,

it would seem, than ever before—it is reassuring to note the literary ancestor-worship which finds expression in the stately editions of writers, some of whom at least may be called classical. The collective editions of writers who are still in the flush of their productive vigor are good to see, and such editions are to be seen in abundance, as one glances through this season's announcements—Kipling, Davis, Cable, Warner, and many more—but the assembly of the literary saints—Balzac, Daudet, Charlotte Brontë, Carlyle, Tennyson, Lord Byron, Hawthorne, Sir Walter Scott—this constant evidence of a belief in the true gods of literature, retired behind the cloud as they are—this is something to encourage the wayfaring reader who is more or less blinded, at times, by the dust kicked up every week by the last new arrival who

spurs along the highway, challenging all tents with the head of his lance and bearing a shield emblazoned with the legend, "*Enfin, c'est moi.*" There is plenty of room in a wide world for every newcomer, but as a wise man said recently, "It rests my eyes to read books that I know something about before I begin."

Among the books which everybody already knows something about are the Waverley Novels, and the "Temple Edition" (Scribners) is now completed in forty-eight volumes whose beauty of manufacture has already been praised in these columns. The excellent type, clear white paper, finely engraved frontispieces and soft leather bindings combine to make this long row of dainty books an attraction not to be resisted by the lover of the best things.

These smart little volumes look small on the shelf beside the "Jane Eyre," first in the new "Haworth Edition" (Harpers) of the Brontës, which is a tall octavo with a fine portrait for frontispiece. This

edition of the "Life and Works of the Sisters Brontë" is to be completed in seven volumes, with prefaces by Mrs. Humphry Ward and annotations to Mrs. Gaskell's "Life of Charlotte Brontë" by Clement K. Shorter. The present volume has good paper, excellent type and a sober, substantial binding; the illustrations are from photographs of English scenery, showing various places described under fictitious names in the novel. Altogether, a promising beginning for the series.

Six volumes are now issued in the

"Centenary Edition" of Balzac (Little, Brown & Co.), which is to be completed in thirty-three volumes. The text is Miss Wormeley's unmatched translation; the pictures are in photogravure plates by Goupil, from original drawings by noted French artists. The long list of titles is classified: "Philosophical Studies" and "Scenes from Life" military, political, rural, provincial, Parisian; and from "Private Life," which is the division now completed in the half-dozen volumes before us.

The tales comprise "Père Goriot," "Beatrice," "Albert Savarus," "The Marriage Contract," and twenty other titles. Many people have come to feel that Balzac demands a place in the library next to Shakespeare; for almost every purpose of the reader the present edition is ideal.

Daudet's "The Nabob" appears in two volumes in the new collective edition, which is sent us by the same publishers. The translation is by George B. Ives, and Brander Matthews writes an introduction. The set is to be completed in twenty volumes, and the pictures are in photogravure. Everybody who loves Daudet—and who does not?—Henry James, Stevenson, Jules Lemaitre, Brunetière and Professor Matthews himself, might well be glad to find such agreeable volumes, in good English, ready to their hands. The same publishers send the "Popular Edition" of Captain Mahan's scholarly "Life of Nelson," in a single volume, with all the fine illustrations.



From "Backlog Studies." Copyright, 1899, by Houghton, Mifflin & Co.

"TO DIE OF SUNSTROKE IN FEBRUARY SEEMED INAPPROPRIATE."



RIP

From "Rip Van Winkle."—Copyright, 1899, by G. P. Putnam's Sons.

Mr. Albert Herter, who last year varied his portrait-painting by drawing illustrations for Mr. Cable's "Old Creole Days," has done a series of pictures for "The Grandissimes" this year, which the Scribners publish in a large octavo, uniform with the 1898 edition of Mr. Cable's shorter tales. The fascinating tale of New Orleans could scarcely find a finer setting. The pages are large, the margins ample, the type large, and the twelve full-page drawings, together with many smaller pictures by the same hand, convey and add beauty to the author's charming narrative. All the pictures are finely reproduced in photogravure, and the result is a luxurious volume.

In striking contrast as to size of book and style of writing, are the five pretty little volumes in which the same publishers have collected novels and short stories

by Mr. Richard Harding Davis. The "Olive Leather Edition" is so called from its binding, and our old friends Gallegher, Cinderella, Hope, the stalwart Mr. Clay, and the others, make fresh bows in the frontispieces. That these tales are always good reading is a commonplace; in this new form they will find a resting-place on many a boudoir shelf.

Elaborately illustrated editions of Irving are an annual benediction from the Putnams. This year they send us "Rip Van Winkle" and the "Legend of Sleepy Hollow" in twin duodecimo volumes, dressed out in fine page borders, and covers designed by Miss Margaret Armstrong, and with photogravure plates—capital illustrations—by Mr. Frederic Simpson Curn. The books are printed in two colors, have a jolly design of Dutch mugs, pipes and glasses on the end papers, and are, altogether, dainty and attractive in every way. Smaller and soberer volumes, even in their flower-clasped white-and-gold covers, are the two volumes in which the "Marble Faun" reappears. (Houghton, Mifflin & Co.) There are forty-eight illustrations, including a very beautiful etched portrait of Hawthorne, and many photographs of Italian scenery, paintings and frescoes.

An "illustrated holiday edition" of Carlyle's "French Revolution," in three large and handsome octavo volumes, comes from Messrs. Dana Estes & Co. The books are rather too large to be held conveniently in the hand, but one may rest Carlyle on his lap. The binding is curiously chosen—pale blue and gold do not seem quite fitting for the Chelsea philosopher. But these two criticisms made, the books need no eulogy. The page is broad and clear, and the thirty illustrations are in photogravure from old portraits. There have been many editions of the "French Revolution," but none more imposing than this. The same publishers send reprints of Kipling's "His Majesty the



From "The Grandissimes."

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"AURORA WENT DOWN UPON HER KNEES"

King," Poe's "Gold Bug," and the famous German "Story Without an End," in their "Young of Heart Series." Another classic, of quite a different order, which comes

from M. F. Mansfield and A. Wessels, in two mighty octavos, is "Alice in Wonderland," and "Through the Looking Glass." Each of these wonderful tales



From "Silas Marner."

Copyright, 1899, by Dodd, Mead & Co.

"SHE'S FONDEST OF YOU"

has twelve pictures in color by Blanche McManus. Now, with every wish to "oblige a lady," we must express regret that the present illustrator should have chosen these volumes for the expression of her versatile talent, clever as her pictures are. Sir John Tenniel's illustrations have given a very shape and proper image to the fantastic characters of Lewis Carroll's extravaganzas, and no others are needed. Miss McManus has done so well in depicting the memorable interview between the walrus, the carpenter, and the oysters, that one is tempted to forgive much; but it would take the brush of an archangel to improve upon the original pictures. The books are well printed.

Kenneth Grahame's "Golden Age" is issued by Mr. John Lane in a finely printed edition with a score of quaint illustrations

by Maxfield Parrish. How well Mr. Grahame did in his book most readers know; how well Mr. Parrish has done is not quite so clear. Most of his drawings are full of the atmosphere of fairyland, and oftentimes it is the very fairyland in which these children lived, in their golden age. But there is something disappointing about the book, beautiful as it is, and excellent in every detail. Perhaps the page is *too* stately, the type too black and bold. Perhaps one would rather have his own images of Edward, and Harold, and Charlotte. Perhaps the "Golden Age" is a friendly book, for the pocket, which one prefers to read as if shyly, flying back in mind, when nobody is near to watch him, to his own age of gold, and perhaps the big, beautiful new edition is like a faded daguerreotype re-

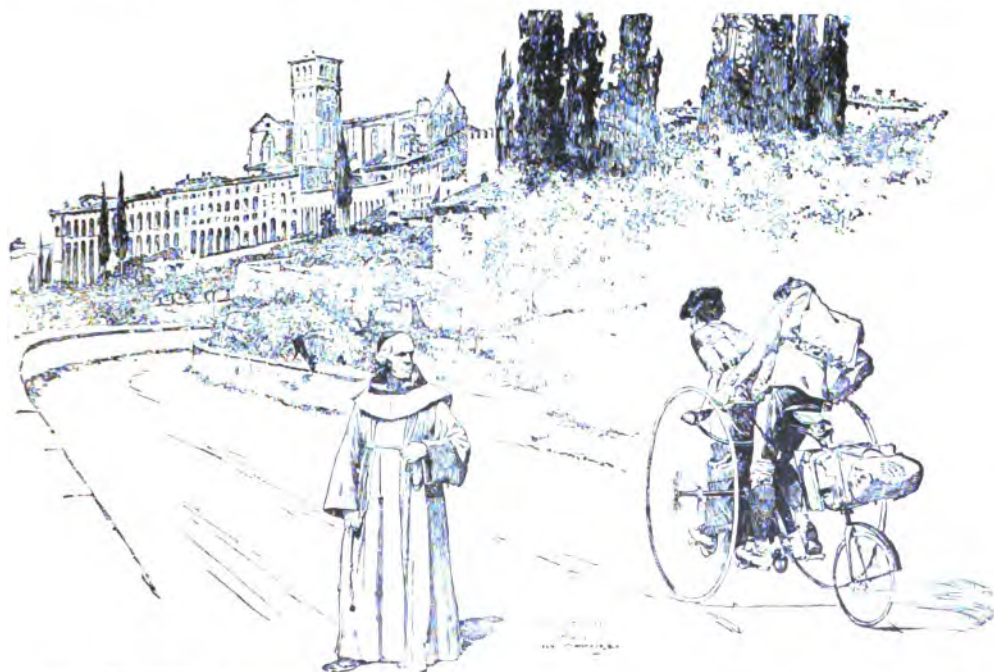
produced—never so daintily, in water colors, with a gold frame—and set out in the drawing-room instead of being kept in the drawer of the smoking-room table, to be glanced at affectionately, through blue clouds of memories. But again—perhaps all this is nonsense. The book is certainly finely made, and Parrish's drawings are as good as anybody could do—far better than most.

From the Macmillan Co. comes the new edition of Tennyson's "Life" and "Works," in ten uniform octavo volumes. We can give nothing but praise to this book, for in every detail of manufacture it is worthy of its contents. The paper is soft, white and light, the type clear and unobtrusive, the binding rich and substantial, and the illustrations profuse in number and well printed, many in photograv-

ure. The size of these volumes is more convenient than that of the first edition of the "Life," and it fills four of the ten volumes. We need add nothing here to Dr. Henry van Dyke's appreciation of the "Life" which appeared in the Christmas BOOK BUYER two years ago. But it is a pleasure to see this uniform edition, in which one may spend many delightful hours with the poet or with his poetry. Another Tennyson volume is the "Household Edition," from Messrs. Houghton, Mifflin & Co., in which the feat is performed of including the poet's complete works in a single book, with more than a hundred illustrations. The present volume is quite up to the standard of its publishers, and the price is that of the last novel. The same house send us a new edition of Mr. Warner's "Back-Log Studies," with a lot of charming drawings by E. H. Garrett. Another book which will naturally slip into place beside Mr.

Warner's is Mr. Curtis's "Prue and I," which the Harpers publish in a pretty little volume with a few illustrations and a good photograph of Mr. Curtis. A book full of fine photographs, as befits its topic, is W. I. Lincoln Adams's "Amateur Photography," which comes to us in a revised and enlarged edition, with many half-tones and line engravings. The usefulness of Mr. Adams's primer has been well established, and the pictures printed here are good standards for amateur operators to set up for themselves. (The Baker & Taylor Co.)

Messrs. T. Y. Crowell & Co. issue four separate editions of the complete poems of the late Arthur Hugh Clough, each with a memoir, and a portrait. They also send a handsome edition in two volumes, of "Middlemarch," with a score of fine illustrations by Alice Barber Stephens. Another reprint of George Eliot comes from Messrs. Dodd, Mead & Co., who pub-



From "Two Pilgrims' Progress."

Little, Brown & Co.

A FROWN OF DISAPPROVAL. ASSISI



From "The Golden Age."

John Lane.

"SO WE SAT, DISCONSOLATE"

lish "Silas Marner" in a well-made volume with clever drawings by Reginald Birch.

A new edition of "Elia" is always welcome, and such an edition as that imported by the Scribners, with an Introduction by Augustine Birrell and scores of Mr. Charles E. Brock's quaint drawings, deserves special praise. The two dainty volumes are made by Messrs. J. M. Dent & Co., in England, and are favorable

examples of their good taste in book-manufacture. It is a far cry from Lamb to Gautier, but beside the new "Elia" on the table lies a new collection of the great French writer's marvellous short stories, called "One of Cleopatra's Nights, and other Fantastic Romances," translated by Lafcadio Hearn. These tales have not been accessible in any good translation for a long time, and Hearn's luxuriant vocab-

ulary is fortunately employed in conveying Gautier's remarkable work. The stories are well chosen, the book is well printed, and contains several good decorative drawings.

The "Warner Classics" is the general title given to five volumes of "studies of great authors," reprinted from the "Library of the World's Best Literature," sent us by the Doubleday & McClure Co. The matter of these books is excellent, their form is conveniently small, and their paper, binding, etc., are unobtrusive and serviceable. More ornamental in outward form is a series of five tales by Mr. Kipling, grouped as the "Single Story Series." Very attractive little books they are, and many persons will find them acceptable and inexpensive gifts.

In The Century Co.'s dainty "Thumb Nail Series," we find a selection from Marcus Aurelius in one little volume, and "Rip Van Winkle" and "Sleepy Hollow," together in another. The same firm pub-

lishes a new edition of "The Island," by Richard Whiteing, and of "The Anglomaniacs," by Mrs. Burton Harrison. From Messrs. Little, Brown & Co. we have a new edition of the Pennells' "Two Pilgrims' Progress," of Drake's "Historic Mansions and Highways around Boston," and Gaboriau's "File No. 113." Messrs. Houghton, Mifflin & Co. send a beautifully illustrated edition of "The Tent on the Beach," Messrs. Dodd, Mead & Co. reissue "Ballads of Books," and Mr. John Lane sends a well printed volume of Shakespeare's "Sonnets," with illustrations by Henry Osipov. The Scribners bring out a new edition of "King Noanett," and the Macmillan Co. sends us Mr. Garland's "Main Traveled Roads" in the collective edition, and a number of new volumes in the "Temple Edition" of classics, among them the first of a series of beautiful little books for younger readers.



From "The Legend of Sleepy Hollow."
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From "The Life and Letters of Sir John Everett Millais."

Frederick A. Stokes Co.

"THE ROYALIST" 1853

[By permission of H. Graves and Son]



From "Santa Claus's Partner."

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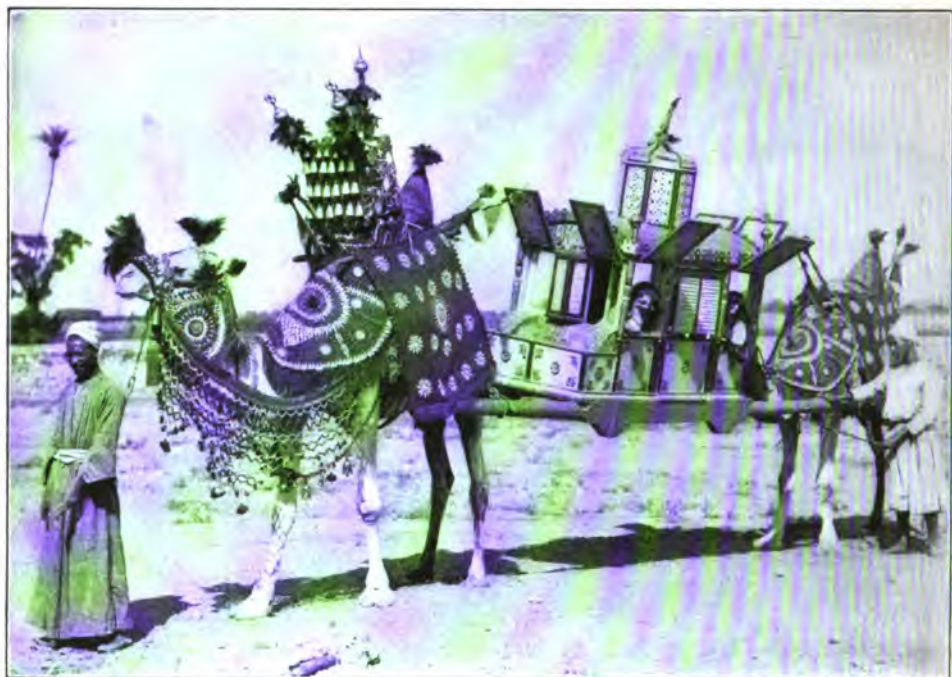
"AND JAMES, WITH SPARKLING EYES, ROLLED BACK THE FOLDING DOORS"

BOOKS OF THE HOLIDAY SEASON

BY ROSSITER JOHNSON

IF, before beginning the very pleasant pastime of examining the most recent work of our authors, the reader wishes to refresh his memory and correct his estimates of those who are fairly considered American classics, he cannot do better than to read leisurely, from beginning to end, Mary Fisher's "General Survey of American Literature." She says in her preface that the book "has grown largely out of the author's work in the class-room. There was no hurried daily flight from author to author, leaving upon the mind of the pupil a confused impression of dates, names, and lists of books; but a careful and prolonged attention to the author as a man and a thinker." This plan is admirably carried out in the book, and though it originated in class-

room work it has not the slightest appearance of a text-book. It is a series of essays on Channing, Irving, Cooper, Bryant, Prescott, the Transcendental Movement, Emerson, Hawthorne, Longfellow, Whittier, Poe, Holmes, Motley, Thoreau, Lowell, and Parkman, with a short chapter which treats briefly a few of the later writers. The great value of the book lies in the fact, that while Miss Fisher has a thorough familiarity with the subjects of her essays, she writes as she might if she were ignorant of the estimation in which they are held by the public or by the critics. She applies discriminating reason and sound principles of judgment to the work of the various writers, without the slightest reference to their personal dignity or their literary fame. Neither the



From "Present Day Egypt."

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EGYPTIAN BRIDE GOING IN STATE TO NEW HOME

popularity of Longfellow nor the praises that have been showered upon Whitman from high quarters can swerve her in the least. She gives the judgment that she would have given if she had been the critical reader for a publishing house and all these authors, unknown, had offered it their works in manuscript. In these days of parrot like and coddling criticism, such a book is especially refreshing. (A. C. McClurg & Co.)

Charity is not the only thing that begins at home. Sometimes travel may begin there very properly and pleasantly. If one doubts it, let him look at Charles Hemstreet's "Nooks and Corners of Old New York," with its quaint and pretty illustrations by E. C. Peixotto. We are too apt to think of our metropolis as merely a modern city, laid out on the plan of a gridiron, and to cross the ocean on a hunt for antiquity and historic dust

in Chester, York and Nuremberg, when we do not know how the Battery received its name, never have seen Fraunces' Tavern, or Washington's pew, or the tombs of Hamilton, Lawrence and Montgomery, could not tell where Greenwich Village was, and never have heard how Wall Street, Canal Street and Maiden Lane came to be so called. Mr. Hemstreet's book, with appropriate typography and marginal notes and index, tells all these things and scores of others, which show that our great commercial city is not without its history and its traditions. (Charles Scribner's Sons.)

From old New York to modern London is but a step, if, on laying down Mr. Hemstreet's book, the reader takes up Mary H. Krout's "A Looker-on in London." The author spent three years in England (1895-98). She is a professional journalist, and describes with en-

thusiasm and a good deal of graphic power every thing that she witnessed, from things of the highest significance, like the trial of the Jameson raiders, to things of no significance at all, like the diamond jubilee. The value of the book is to be found in its minute descriptions of processes, ceremonies and incidental circumstances that are almost invariably passed over by the tourist letter-writer, while they are the very things that the reader most needs to be told. Its faults—which, however, are not very serious—are a frequent outcropping of newspaper English and a lack of perspective. The chapters devoted to clubs and schools for women are specially valuable, and in view of the present situation in South Africa Miss Krout's vivid description of the Jameson trial will be read with new interest. (Dodd, Mead & Co.)

From England we may cross the Channel in the pages of "France and Italy," by Imbert de Saint-Amand, reading it in the translation of Elizabeth Gilbert Martin. This is the fourth volume of Saint-Amand's story of the Second French Empire. The author was an attaché of the political department of the Ministry of Foreign Affairs, and had unusual facilities for ascertaining the facts that he sets forth. The book is devoted to the short but significant period that included the war of 1859, by which the Austrians were driven out of northern Italy. The military operations of that contest were almost entirely comprised in the two great battles of Magenta and Solferino. To the present generation these words have little meaning except as they are the names of two shades of color in ribbon; but in destruction of life and limb those contests were equal to Fredericksburg and Chickamauga, and they resulted in the peace of Villafranca and the freedom of Italy. As Saint-Amand relates the events that led up to the war and the consequences that fol-

lowed, the book is a complete story in itself. It is beautifully printed, and is illustrated with four portraits. (Charles Scribner's Sons.)

Though Holland, at first thought, seems like the only country in the world that has nothing that can be called scenery, and its people the most purely conventional, yet it has a strong fascination for artists and tourists, and more than one writer has attempted a complete description of it. The latest is to be found in David S. Meldrum's "Holland and the Hollanders." He combines the incidents of travel and the results of observation with historic facts, explanation of governmental and educational systems, and agricultural and commercial statistics in a way to make pleasant reading and give one a complete idea of the staid little kingdom. The book has many fine illustrations, a few from photographs, but



From "Nooks and Corners of Old New York."—Copyright, 1899, by Charles Scribner's Sons.

MILESTONE, 3RD AVE., NEAR 47TH ST.

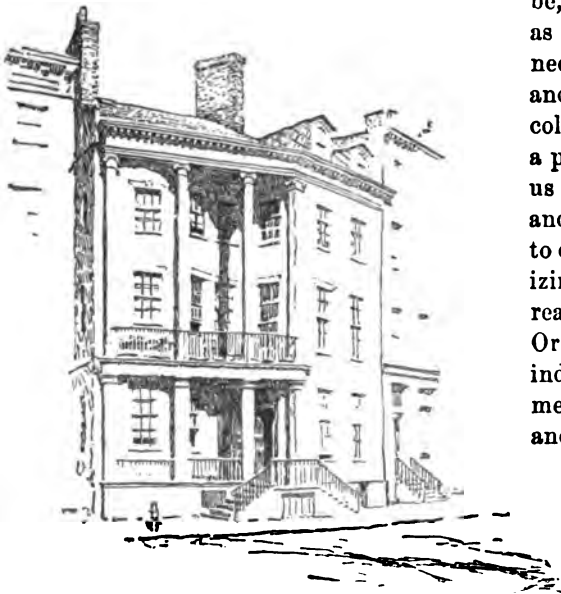
most of them from drawings and paintings. (Dodd, Mead & Co.)

Russia, an immense empire with eight hundred years of continuous history, has had the misfortune to be shut up in the centre of a great continent. For a long time she sought a southern outlet to the highway of nations, but the western powers, jealous of their commercial advantages, conspired so keep her hemmed in. Hence the otherwise inexplicable maintenance of the Turk in Europe. Now, however, Russia has turned to the north and east for an outlet, and in building the Siberian railway she is wisely looking to the Pacific as the great commercial highway of the future. This creates a new interest in her northern provinces, and the Governor of one of them, Archangel, has published a complete description of it: "A Russian Province of the North," by Alexander Platonovich Engelhardt, translated from the Russian by Henry Cooke. A considerable part of this province is within the Arctic Circle,

yet it has its agriculture, its manufactures, its forestry and its commerce, as well as its fisheries. The Governor made extensive journeys to all parts of his province, and his book is ostensibly an account of these, but it contains vastly more than a tourist's observations, and the appendices are made up of the latest statistics of its industries. There are three maps and nearly a hundred other illustrations, all finely printed. (J. B. Lippincott Co.)

Travel in Egypt is no longer the novelty that it was when Curtis made a reputation with his *Howadji and Nile Notes*; but that ancient domain will probably never lose its romantic attraction while the river flows and the Pyramids endure. Those of us who cannot hope to voyage thither may be thankful to two American authors who have used pen, pencil and camera to take us there on paper. "Present-Day Egypt" is by Frederic Courtland Penfield, who was United States Consul-General in Egypt in 1893-'97. It is, as it professes to be, a series of faithful pictures of Egypt as it is to-day. History, commerce, engineering, antiquities, agriculture, royalty and social customs all contribute to the collection, and are arranged with skill in a pleasing narrative. Mr. Penfield shows us all that a leisurely tourist would see and also much that he would not be likely to discover. Something like an Americanizing process has begun in Cairo. We read here that in what used to be an Oriental street of shops, "swinging signs indicate the presence of modern establishments, including a 'British bar' where all and sundry are cordially invited to try the

American drinks compounded by La Belle Violette, 'just arrived from Chicago.'" The book is profusely illustrated from sketches by Paul Philippoteaux and R. Talbot Kelly and from photographs, with two maps. (The Century Company.) Of



From "Nooks and Corners of Old New York."—Copyright, 1890, by Charles Scribner's Sons.

NO. 7 STATE STREET



From "Sketches in Egypt."

Copyright, 1899, by Doubleday & McClure Co.

"AT THE RACES—KHEDIVAL SPORTING BLOOD"

a lighter character, intended more for amusement than for instruction, is Charles Dana Gibson's "Sketches in Egypt," wherein he is both author and artist, and text as well as pictures is executed with a light touch and a rapid movement. (Doubleday & McClure Co.)

But Charles Neufeld appears to have had more than he wanted of the Nile valley. He was interpreter to the Gordon relief expedition in 1885 and took part in the battle of Kirbekan, where Gen. Earle was killed. In the spring of 1887 Neufeld entered into an agreement to accompany a small caravan to Kordofan, where large quantities of gum were awaiting transportation. The caravan was misled

and betrayed by the guides, fell into an ambush and after a fight was captured by the dervishes. Neufeld was carried a prisoner to Omdurman, and remained in confinement, part of the time loaded with chains, nearly twelve years, until the place was captured by the British forces. He tells with great particularity and many incidents the story of his compulsory sojourn among the Mahdists in "A Prisoner of the Khaleefa," which is illustrated with maps and numerous portraits. Two specially interesting chapters are those describing the capture of Omdurman and the death of Gen. Gordon. (G. P. Putnam's Sons.)

Of special interest at this time of con-



From "Quaint Corners of Ancient Empires."

Copyright, 1899, by G. P. Putnam's Sons.

KYAK-KTU-YOH PAGODA, MOULMEIN

flict in the Philippines is a volume entitled "Quaint Corners of Ancient Empires: Southern India, Burma and Manila," by Michael Meyers Shoemaker. It is well printed and has many beautiful illustrations. The first part is devoted to descriptions of interesting edifices and Oriental customs. The latter part—to use his own words—"tells the story of the Friars in the Philippines as learned from the highest English and American authorities in Manila. . . . The power with which we shall have the greatest struggle, because they have most to lose through an enlightened form of government." The author has a breezy style, and it is exceedingly pleasant to stroll with him through the palaces, temples and streets of Oriental cities and listen to his running comments. (G. P. Putnam's Sons.) On the other hand, the Rev. Ambrose Coleman, O. P., comes to the defence of the monks and attacks Freemasonry in his

"Friars in the Philippines." (Marlier, Callanan & Co.)

"Tramping With Tramps," by Josiah Flynt, is a study of the life and characteristics of vagabonds and criminals. The author himself joined the great army of tramps, frequented their haunts, and saw even prison life from the inside. In a prefatory note the Hon. Andrew D. White says: "It seems to me that the publication of these articles in book form will be of great value, as well as fascinating interest to many people." Mr. Flynt is a young university man, who tramped both in Europe and in America, and he appears to have carried to perfection the "amateur casual" idea introduced or invented, we believe, by James Greenwood thirty years ago. He estimates the number of tramps in the United States at sixty thousand, and he gives a minute account of their way of life. (The Century Company.)

Max Muller is one of the quietest as

well as one of the profoundest of scholars, and in writing his recollections of "Auld Lang Syne" he has produced a book for the fireside that has the double charm of easy reading and acquisition of knowledge that to most of us is unusual. In this second series he talks of his Indian friends, some of whom have been in their graves for centuries but have left us their imperishable writings, while others became familiar to us as living characters in the Congresses of the Columbian Exposition. The learned professor talks simply and pleasantly, never making the mistake of assuming too much knowledge on the part of the reader. It was natural that he should devote a long chapter to the Veda, which he has spent the greater part of his life in translating—"for, after all," he says, "was not the Veda the first of my Indian friends? Was it not the bridge that led me from West to East, from Greece and Italy to India, nay, from Dessau to Oxford, from Germany to England? Whatever other people may say about the misguided man who sacrificed everything to the Veda, I still count the Veda among my best friends." After describing and to some extent explaining that oldest of books, he gives his translations of several of the hymns, with running comments. Many interesting anecdotes enliven the pages. (Charles Scribner's Sons.)

The pitiful story of Maximilian in Mexico has been told many times, but never with so great particularity as now by Sara Yorke Stevenson, who was in that unhappy country at the time of the French intervention (1864-'67) and witnessed much of what she tells. The effect is almost to make us forget the wrongs of the people and the villainy of Napoleon III. by exciting sympathy for the

simple-minded and harmless man who was made the figure-head of the invasion and was mocked with the name of emperor. (The Century Company.)

As an American character having an interest for multitudes of readers, probably Benjamin Franklin ranks next to Abraham Lincoln. This is indicated not only by the popularity of his name for towns, streets and boys—in which respect it stands next to that of Washington—but also by the multiplication of biographies. In "The Many-sided Franklin" Paul Leicester Ford has laid out his work analytically, giving a chapter to each trait or side of his subject, with such titles as



From "Famous Actresses of the Day in America."—Copyright, 1899, by L. C. Page & Co.

JULIA MARLOWE

[As Colinette in "Colinette"]



From "Maximilian in Mexico."—Copyright, 1899, by The Century Co.
NAPOLEON III.

Family Relations, Physique, Education, Printer and Publisher, Relations with the Fair Sex, Scientist, Humorist, Politician and Diplomatist, and Jack of All Trades. The result is, perhaps necessarily, a little raw and not such as we should wish in the case of an only biography; but when a man has many biographers it is well that one at least should treat the subject with little or nothing of romance or ideality. This volume is especially valuable for its numerous fac-similes of Frankliniana, some of these representing very rare documents. (The Century Company.)

Lookers, if not readers, appear to be always interested in women of the stage, and Louis C. Strang has produced a little book on "Famous Actresses of the Day in America," wherein he discusses the characteristics, and recites the careers of thirty-one of our best known actresses, with many pretty portraits and bits of significant comment from our best dramatic critics. His rhetoric is sometimes a little

questionable, as when he speaks of a woman as winning her spurs, and alludes to another as a "co-star;" but the gossipy little volume is quite readable. Two notable things about it are, that it generally gives the date of the lady's birth, and generally omits mention of her husband's name. (L. C. Page & Co.)

In literary biography among the many noticeable books of the season are the first two volumes of a series entitled "Literary Hearthstones," by Marion Harland, which she describes as "studies of the home life of certain writers and thinkers." These

volumes are devoted to William Cowper and Charlotte Brontë. To long familiarity with their works and careful study and comparison of existing biographies, the author adds a knowledge, gained from visiting the homes and haunts of her subjects, and she has produced clear sketches of the characters, which leave in the reader's mind a vivid idea of their personality. The whole treatment is fresh, simple



From "Maximilian in Mexico."—Copyright, 1899, by The Century Co.
EUGÉNIE



From "Maximilian in Mexico."—Copyright, 1899, by The Century Co.
DUC DE MORNY

and pleasing; so that, with the volume in hand, one feels as if he had received a portrait of an old friend taken in his easy chair. The books are beautifully printed and well illustrated. (G. P. Putnam's Sons.)

And the lovers of Sidney Lanier's work will feel a similar pleasure in possessing the volume of selections from his correspondence between the years 1866 and 1881. The selection and editing have been done by his widow and his son, and William R. Thayer furnishes an introduction. The volume is in four sections: Letters to Mr. Gibson Peacock, A Poet's Musical Impressions, Correspondence with Bayard Taylor, and Letters to Paul Hayne. The letters that passed between Lanier and Taylor are especially interesting. Taylor was instrumental in placing some of Lanier's first published poems, and there was warm friendship and the freest confidence between the two poets, which shows

to advantage in their correspondence. Thus in one letter Lanier writes: "Some time when you're riding in a street car and haven't anything important to think about, or rather don't want to think of anything important—won't you be kind enough to read this sonnet (if you can) and find out if it is quite too absurd? Of course it is merely meant to please a friend here, a woman who plays Beethoven with the large conception of a man, and yet nurses her children all day with a noble simplicity of devotion such as I have rarely seen; being withal, in point of pure technic, the greatest piano player I have ever heard." (Charles Scribner's Sons.)

Francis Gerard's biography of Ludwig II of Bavaria (1845-86) is very properly called a romance, for the sorrowful story reads more like a novel than like history. The poor fellow, who became insane and committed suicide in a mysterious way probably inherited his tendency to mad-



From Josiah Flynt's "Tramping with Tramps."

A RIDE ON A TRUCK

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ness from his grandfather, whose infatuation for Lola Montez—the danseuse and adventuress—was a worldwide scandal fifty years ago. But there was much in the young king's life besides his eccentricities. He was a friend of Wagner, the composer, and had an excessive fondness for the drama, concerning which some strange anecdotes are told. The book contains half a hundred portraits, and other illustrations. (Dodd, Mead & Co.)

In striking contrast is Julien de Narfon's biography of the present Pope, Leo XIII, which is translated from the French, by G. A. Raper. The story of his gradual advancement to the head of the church is made interesting by extracts from his letters and other writings, and by anecdotes. The volume is beautifully and lavishly illustrated. (The J. B. Lippincott Co.)

"From Howard to Nelson: Twelve Sailors," edited by John Knox Laughton, presents brief biographies of Great Britain's most eminent naval commanders.

With one exception each sketch is written by an English naval officer of high rank. The volume contains a great deal of important history, and is eminently readable, even for Americans, notwithstanding the fact that our Farragut and our Dewey have surpassed them all. Portraits and maps further enliven it. (The J. B. Lippincott Co.)

Bluebeard, the wonder and horror of our childhood, now comes into the realm of serious biography. Unlike those meddlesome delvers who have labored to prove that certain historical characters were myths, Thomas Wilson transforms the mythical Bluebeard into a real man. He calls his book, "A contribution to history and folk-lore, being the history of Gilles de Retz of Brittany, France, who was executed at Nantes in 1440 A. D., and who was the original of Bluebeard in the tales of Mother Goose." It was Perrault who first worked up the story in fiction. Dr. Wilson, who is now curator of the division of Prehistoric Archaeology in the National



From "Aunt Minervy Ann."

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"WELL, HE CAN'T LEAD ME"



From "The Many-Sided Franklin."

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BENJAMIN WEST'S PENCIL SKETCH OF FRANKLIN

Museum at Washington, searched out the facts when he was a United States Consul in France. He has made a complete and interesting story, albeit some parts of it are necessarily repulsive. It appears that the real Bluebeard murdered numerous children as a part of the process by which he expected to obtain the elixir of youth. The book is illustrated with views and fac-similes. (G. P. Putnam's Sons.)

Robert Grant contributes to the literary season two companion volumes—"The Art of Living" and "Search-Light Letters"—of such a character that one would naturally place them on the same shelf with Mitchell's "Reveries of a Bachelor" and Holmes's "Autocrat of the Breakfast-table." But they are more mature

than the "Reveries," and their philosophy is a trifle deeper than the Autocrat's. His humor is of the mildest, and his sarcasm of the gentlest; and to him the conditions of the life of to-day and the problems of the immediate future appear perfectly transparent, while yet he has a reverent touch for whatever is essential in character and belief. There is hardly a finer essay in recent literature than his letters addressed "To a Young Man wishing to be an American." The books are quaintly printed at the Merrymount Press. (Charles Scribner's Sons.)

"Saints in Art," by Clara Erskine Clement, is a good companion to her other well known books on similar subjects. Text and illustrations tell the stories in a



From "The Letters of Sidney Lanier."—Copyright, 1899, by Charles Scribner's Sons.
SIDNEY LANIER IN 1857

pleasant way, and make the volumes readable as well as useful for reference. (L. C. Page & Co.)

"More Pot-Pourri from a Surrey Garden," by Mrs. C. W. Earle, follows in the steps of a successful book that appeared two years ago. It is made up of the author's garden experience, with various housewifely matters, recipes, hints of the care of home, descriptions of places and people, running comments on books, and criticism of the conduct of life. Almost any page is bright enough to entertain the reader, though sometimes it is a trifle too colloquial. It is thoroughly indexed. (The Macmillan Company.)

"The Etchingham Letters," by Sir Frederick Pollock and Mrs. Fuller Maitland, purports to give a picture of two related households in England. The letters are bright, reflective, gossippy, and have a strong verisimilitude. They are such as might be written by interesting correspondents who always have something to say. (Dodd, Mead & Co.)

"Religio Pictoris," by Helon Bigelow Merriman, is an essay on the relations between art and religion. The core of its argument is expressed in this passage: "The artist's creed is absolute idealism, so far as his own work is concerned. Not only the life and beauty of things, but



From "Holland and the Hollanders."

Copyright, 1899, by Dodd, Mead & Co.

QUEEN WILHELMINA IN FRISIAN COSTUME

their actual existence, is a matter of relation. The trouble with him is that he does not often carry his creed to its ultimate conclusion and apply it to morals as well as to art. If he did this he could see that his finest picture, though a whole in itself, is yet but a part of the greater whole of human life, and must therefore express the soundness of health, rather than corruption and decay of that life, if it would have permanent value." It is an excellent book to pick up on a Sunday

afternoon an hour after the Sunday newspapers have been read and forgotten. (Houghton, Mifflin & Co.)

Between ordinary woodcraft and Mr. Seton-Thompson's there is a difference like unto that between a catalogue and a poem. The reading public have been quick to appreciate this, and those who read with so much pleasure his book on "Wild Animals I Have Known," will enjoy the exquisite idyl published this season under the title of "The Trail of the Sand-

hill Stag." With the ordinary stories of the Englishman who "rides to hounds" at one extreme of such literature, this little book occupies the other extreme. The nearest approach to it is Mr. Warner's "A-Hunting of the Deer," but there is a long space between them—perhaps for the reason that Mr. Thompson has the advantage of being an expert naturalist. He holds that office under the Government of Manitoba. His book is illustrated with sixty drawings from his own hand, and is

beautifully printed at the De Vinne Press (Charles Scribner's Sons.)

Twenty volumes have been added this season to the "What is Worth While Series." The more notable of the new ones are President Low's "Trend of the Century," Mr. Marden's "Cheerfulness as a Life Power," Prof. Genung's "Passing of Self," Miss Murdock's "Rational Education for Girls," Miss Dougherty's "Opportunities for Self-Culture," Dr. Miller's "Unto the Hills," Dr. Zart's "Charm of Jesus," and the late Henry Drummond's "City Without a Church." They are agreeably printed and tastefully bound, and make pretty and inexpensive Christmas gifts.

A certain critic of wide reading and shrewd judgment has predicted that Dickens's Christmas stories will be the longest lived of all his works. If this should prove to be the case, it will not be because greater art was used in their composition, but because of their subject. It is hardly more true that all the world loves a lover than that all the world loves a good Christmas story. And if it is true that there can be but one plot for all Christmas stories, it is also true that there is one Christmas for all mankind, and that comes every year, and nobody ever tires of it, and the story, in one form or another, is always looked for. It could hardly be made more acceptable than when told as Thomas Nelson Page tells it in "Santa Claus's Partner," wherein this Old-World festival, with its object lessons of peace on earth and good-will,



From "The Saints in Art."

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RAPHAEL.—THE ECSTASY OF ST. CECILIA



From "Mackinac and Lake Stories."—Copyright, 1899, by Harper & Brothers
THE QUARTERS

is given a pretty New-World setting. The dainty volume is beautifully illustrated with colored designs by W. Glackens, and the binding is a tasteful renaissance of that which pleased the boys who are now gray-headed men. (Charles Scribner's Sons.)

Given an impossibility made possible, and the man to tell us what consequences will flow therefrom—sometimes surprisingly, and always entertainingly—is Frank R. Stockton. In his "Vizier of the Two-Horned Alexander," the hero of the story, in the time of Abraham, discovered the Fountain of Youth without knowing it, and drank all the water. The consequence is that he lives to this day, being always of the same age as when he drank—fifty-three; and he has seen Moses and Joshua and Petrarch and Napoleon and Charles Lamb and Frank Stockton and a great many other eminent persons. He is now a resident of New York City, and the story of his wonderful adventures appears to be reported with strict fidelity. (The Century Company.)

Alexander Black has carried realism to the extreme in his picture stories, the latest of which is entitled "Modern Daughters: Conversations with Various American Girls and One Man." The persons with whom he has chosen to converse

in this volume are designated as a debutante, a left-over girl, a gym girl, a heroine, a club-woman, a cynic, a chaperone, a nice man, an engaged girl, and a bride. By the grace of the camera, the American girl appears on almost every page and in every costume, from the heroine of Greek tragedy to the short-skirted bicyclist. All the pictures are evidently taken from life, and their number and variety suggest that the artist-author must have a wide acquaintance among his young and interesting countrywomen. The text is worthy of the pictures, and the whole volume is an example of the finest typography. (Charles Scribner's Sons.)

In her volume of "Mackinac and Lake Stories" Mary Hartwell Catherwood has utilized the romantic history of the region where the three great lakes are joined by short straits—the place where Marquette planted his mission in the seventeenth century, and where the British made their first stroke in the war of 1812. The dozen stories that make up the volume are varied—some tragic and some comic—and are skillfully told. (Harper & Brothers.)

"Strong as Death" is one of Guy de Maupassant's last and best stories. It appeared originally in 1889, and two years

later he became insane from overwork and was sent to a hospital, where he died in 1893. The translation by Teofilo E. Comba is admirably done; it does not read like a translation. (Drexel Biddle.)

"Robespierre" is the story of Sardou's play of that name which has been recently brought to this country by Sir Henry Irving. It is said to be "adapted and novelized" under Sardou's authority, by Ange Goldemar. "Novelized" looks like a new word, but it is in the Standard Dictionary. The making of a play from a novel is common enough, but the reverse process is unusual. In this instance it has been done so as to make an interesting story, which could not be done with all plays. (Dodd, Mead & Co.)

If the "Mickey Finn Idyls," by Ernest Jarrold, lacked anything of literary grace as first written, they got it in abundance when they passed under the masterly editorship of Charles A. Dana. As he says, they abound in humor, pathos and human nature—from "The Fatal Knothole" at

one extreme to Mickey's dissertation on the North Pole at the other. (Doubleday & McClure Co.)

The booklet entitled "Loveliness," by Elizabeth Stuart Phelps, is named for its hero, a Yorkshire terrier, the pet of a little invalid girl. The unusual but quite possible incidents of the sketch are really dramatic. Touches of humor and pathos are interwoven, and at the close a humane purpose is made evident. (Houghton, Mifflin & Co.) Very different, but not less interesting, is another dog-story booklet, entitled "Bruno," by Byrd Spilman Dewey. It has the marks of reality on every page, and holds the reader's sympathy from beginning to end. (Little, Brown & Co.)

Two books of the sea written by real sailors make their appearance this season. The first is "The Log of a Sea-Waif," by Frank T. Bullen. The author is an Englishman, and in this volume he gives, as he declares, an unvarnished narrative of the first four years of his life at sea,



From "The Trail of the Sandhill Stag."

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"SEVEN DEER . . . THEIR LEADER A WONDERFUL BUCK"

from the age of twelve to sixteen. The story is told with vividness and with a keen appreciation both of the dramatic and of the humorous. If any reader is under the impression that the romance and tragedy of sea life came to an end when pirates disappeared and steamships were launched, he may learn his mistake by turning Mr. Bullen's pages. (D. Apple-

history. Edgar S. Maclay has supplemented his admirable "History of the United States Navy" with a "History of American Privateers" in one large volume. He is one of the most careful and accurate of chroniclers, and the story here developed is marvelous. Probably very few, even of those who are fairly well read in American history, have any con-



From "The Trail of the Sandhill Stag." Copyright, 1890, by Charles Scribner's Sons.

THE STAG

ton & Co.) The other is entitled "Where Angels Fear to Tread," and consists of eleven sea-stories by Morgan Robertson. The author has been a sailor for several years, and knows the sea thoroughly, so that his tales, though fictitious, have a strong verisimilitude. Their subjects vary widely, from a mutiny to a tumble from the royal yard, and deal with the past, the present and the future. (The Century Company.)

But of all maritime exploits those of the privateers were in some respects the most interesting, since they not only encountered adventure but helped to make

ception of the extent of the privateering in our early wars, or the efficient aid thus rendered to our little navy in a struggle with European powers. And some of the most valorous and surprising actions were fought by privateers, as, for instance, that of the *General Armstrong* in the harbor of Fayal. The book is copiously and richly illustrated, and many private libraries and rare volumes and collections have been ransacked for curious pictures and documents which are here facsimiled. One that will attract the attention of the literary reader is a facsimile of President John Adams's commission for the priva-



From "The Vizier of the Two-Horned Alexander."—Copyright, 1899, by The Century Co.

"MOSES ASKED EMBARRASSING QUESTIONS"

teer *Herald* (owned in Boston and Salem), wherein Nathaniel Hawthorne is named as first lieutenant under Captain Nathaniel Silsbee, of Salem. Besides the facsimiles and reproductions there are finely executed original drawings by George Gibbs. There is a place waiting for this book, as the only existing one on the subject is Coggeshall's, which was not complete in the beginning and is now forty years old. By the way, if those who for sentimental reasons wish to abolish privateering would read Thomas Jefferson's argument on the question, they would at least see that it has another side. (D. Appleton & Co.)

"The Secret of Fongereuse," a romance of the fifteenth century, is an interesting but un-Frenchy French story of mystery, admirably translated by Louise Imogen Guiney. (Marlier, Callanan & Co.)

"One of Those Coincidences" is a short story by Julian Hawthorne, which gives the title to a volume containing ten others by different writers, among whom are Wolcott Beard, Count Leo Tolstoy, Charles G. D. Roberts, Florence M. Kingsley and Mabel Wagnalls. In Mr. Hawthorne's story the hero is a soldier of the Cuban war, and the plot makes a clever use of mental phenomena. The other stories have a wide variety of theme, and all are bright and readable. The book is copiously illustrated. (Funk & Wagnalls Company.)

In "The Enchanted Typewriter" John Kendrick Bangs gives play to his peculiar humor and satire.

The writing-machine in the corner of his library is used in the night by certain historical characters, who thus reveal many of the secrets of the under world. The illustrations are by Peter Newell. (Harper & Brothers.)

The best fisherman is not necessarily the one that catches the most fish, but the one that discourses most entertainingly—a fact that appears to be recognized by all grades of them, from dear old Walton to the exaggerated liar in the group at the country store. Dr. Henry van Dyke, in his beautiful volume, entitled "Fisherman's Luck," presents a series of essays

in which he says a great many more things than what some sarcastic fellow once professed to sum up in a single sentence, "It's a beautiful day; let's go out and kill something." The doctor has fished in many waters, and read in many books, and thought in many directions, and it is pleasant to wander with him in all these ways. (Charles Scribner's Sons.)

"The Augustan Age," by Oliver Elton, lecturer on English literature at the Owens College, Manchester, is the newest volume in the admirable series of *Periods of European Literature* edited by Prof. George Saintsbury. (Charles Scribner's Sons.)

What Du Maurier, in his most famous book, presented as with the pen and pencil of an artist, is presented as through a camera in "*Bohemian Paris of To-day*," written by W. C. Morrow, from notes by Edward Cucuel, with numerous illustrations by the author of the notes. The author tells us that the book "depicts the under side of such life as the students find—the loose, unconventional life of the humbler strugglers in literature and art, with no attempt to spare its salient fea-

tures, its poverty and picturesqueness, and its lack of adherence to generally accepted standards of morals and conduct"—a declaration which it needs only a glance at the illustrations to confirm. (J. B. Lippincott Company.)

There be those who have such an ear for music that they can discover the plot of an opera from the much music and the



From "The Log of a Sea-Wolf."

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"I SUPPOSE YOU DON'T BELIEVE IN THIS, DO YOU?"

little acting; but for the ordinary mortal some explanation in plain words is necessary. Hence the appearance of "The Standard Operaglass," by Charles Annesley, which contains the detailed plots of one hundred and twenty-three famous operas, with critical and biographical remarks, dates, etc. The operas are treated in alphabetical order, and there is a convenient index of composers. (Brentano.)

Clifton Johnson, who made a hit with his "New England Country School," has been walking through old England with sketch book and camera, and has brought home a most agreeable volume of sauntering and sight-seeing, to which he gives the title, "Among English Hedgerows," for which Mr. Hamilton W. Mabie has written a characteristic introduction. (The Macmillan Company.)

The part of England that first interests us when we learn that there is such a thing as literature, is the county of Cornwall, in the extreme southwest, because that is the scene of the exploits of "Jack

the Giant-Killer." And Mr. Arthur T. Quiller-Couch has chosen that same picturesque county for the scene of his latest novel, "The Ship of Stars"—perhaps because it is his native place. He has produced a beautiful and natural love story, which begins with the boyhood of the hero, and goes with him to the full development of manhood. Action and local color make it interesting to the end. (Charles Scribner's Sons.)

The lives of men who are historically significant ("epoch-making" is the cant term) never lose their interest for large classes of readers—perhaps for the reason that it is easier for the mind to grasp and retain that which is personalized than that which is presented in an abstract form. An example of the extreme of this condition was seen when the Hindus, unable to conceive of a corporation, called the great trading organization that controlled their country, "John Company." And we, who have been schooled to the abstract, are still fain to fall back upon the concrete



From "Charlotte Brontë at Home."

Copyright, 1899, by G. P. Putnam's Sons.

[From a painting by Bramwell Brontë.]



From "Fisherman's Luck."

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"THE SITUATION WAS NOT WITHOUT EMBARRASSMENT"

and personal, for which reason a large part of our citizens at every election vote for the candidate instead of the platform. But all this is not to find any fault with the ever renewed biographies of great men. The four-hundredth anniversary of the death of Savonarola is made the occasion for a new and succinct life of him by the Rev. J. L. O'Neil, O. P., which is illustrated with portraits and enriched with a convenient bibliography. (Marlier, Calla-

nan & Co.) Likewise we have a new life of Erasmus, by Ephraim Emerton, Professor of Ecclesiastical History at Harvard. One of the strong points of the book, which is every way well done, is the manner in which the author, by skillfully selected extracts, causes Erasmus to portray himself and indicate his indirect yet powerful influence upon that wonderful movement known as the Reformation. Of the contradictions that appear in the charac-

ter and work of Erasmus, Prof. Emerton says: "The answer to this difficulty is, that we find ourselves here before the perpetual mystery of genius. The literary impulse carried him on to utterances far beyond the capacity of his personality to realize in action. If Erasmus could have lived up to himself he would have been the greatest of men." The book is illustrated with many interesting fac-similes of

old engravings. (G. P. Putnam's Sons.) Whether Alfred Dreyfus will also be an interesting character four centuries hence, we must wait and see. But there can be no question that a world-wide interest in him exists to-day, and G. W. Steevens has produced a timely book, under the title "The Tragedy of Dreyfus," in which he makes clear the whole history of the famous case, especially useful to those, who

from not having been interested in the first reports, never have been able quite to understand it. (Harper & Brothers.) On the other hand, there is something unaccountable in the persistence with which both writers and readers dwell upon certain historical incidents which have little or no significance, such as the charge at Balaclava, the Barbara Frietchie anecdote, and the career of John André, while outwardly similar but really significant ones are neglected. When we consider that André was simply a reckless young man who engaged in a questionable undertaking and was lawfully and justly executed therefor, the amount of literature that has been spent upon him is amazing. One of the best of our historians, comparing him with Nathan Hale, sharply indicates their unlikeness by calling attention to the fact that Hale's last words were: "I only regret that I have but one life to lose for my country," while André merely wanted the spectators to bear witness that he died game. But if the reader will take an interest in André he can find



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"IN SOLEMN MAJESTY"



From "The Other Fellow."

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"MISS NANNIE GIB MARSE BOLING HER HAN'."

the tale nowhere told so completely as in "The Crisis of the Revolution, being the story of Arnold and André, now for the first time collected from all sources and illustrated with views of all places identified with it." It is a handsome quarto, both written and published by William Abbott, and is issued under the auspices of the Empire State Society, Sons of the American Revolution.

Col. Thomas Wentworth Higginson has supplemented his delightful volume of "Cheerful Yesterdays" with one entitled "Contemporaries," wherein he gives his personal recollections and estimates of Emerson, Whittier, Theodore Parker, and some of the less known but still interesting men and women of the generation that has just passed away. The Colonel has the happy faculty of always avoiding dullness on the one hand and exuberance of admiration on the other. (Houghton,

Mifflin & Co.) Joel Benton has put into a pretty volume his essay on "Emerson as a Poet" and added a concordance to the striking passages compiled by William S. Kennedy, and bibliographies of books and magazine articles on Emerson. (M. F. Mansfield and A. Wessels.) There is an ever-recurring passion for making a "study" of a particular poet, which sometimes manifests itself in essays devoted to poets whose lives are so simple and whose works so easily understood that no study is called for. Miss Lilian Whiting's "A Study of Elizabeth Barrett Browning," proves to be rather a collection of personal anecdotes with running comments. It is interesting, as it could hardly fail to be, albeit some readers may think a little too much of the foreground is occupied by a recently deceased newspaper correspondent. (Little, Brown & Co.)

As we open Caspar Whitney's "Ha-



From "Bohemian Paris of To-Day."

Copyright, 1899, by J. B. Lippincott Co.

PAUL VERLAINE AT VOLTAIRE'S FAVORITE TABLE IN THE CAFÉ PROCOPE

waiian America," we are reminded of the first excuse in the parable of the supper—"I have bought a piece of ground, and I must needs go and see it." Now that the Hawaiian Islands are ours, all Americans, whether they favored the acquisition or not, will find it interesting, and perhaps necessary, to know something more about them. Mr. Whitney's book deals with them in every aspect—historically, geographically, anthropologically, politically and industrially. There is hardly a question to be asked about them that is not here answered. The volume is profusely illustrated with half-tone views and maps, one of the most noticeable of the latter being that in which he exhibits the islands as "the cross-roads of the Pacific," which in truth they are, and hence their greatest value to the United States. (Harper & Brothers.)

A companion volume to this, both in matter and in appearance, is Franklin Matthews's "New-Born Cuba," though the treatment of the subject is necessarily somewhat different. And the fact that the Queen of the Antilles is not yet exactly ours hardly makes it any less interesting. (Harper & Brothers.)

Ever since Bertram Mitford published his "Tales of Old Japan," thirty years ago, the English-reading world have known that there was a mine of literature and tradition in that still mysterious empire. Lafcadio Hearn—who is a lecturer in the Imperial University, and is said to have made a complete Japanese of himself—brings the latest contribution in his volume entitled "In Ghostly Japan." The stories and sketches that he has translated, or re-told for us from the folk-lore and tradition are interesting, but the hun-

dred Buddhist proverbs are a little dull and disappointing. (Little, Brown & Co.)

It is twenty years since the last anthology of humorous poetry appeared, and in that time enough more fun has bubbled into rhyme in our country to enable R. L. Paget to compile a pretty and readable volume devoted entirely to "American Wit and Humor"—no foreigners need apply. Some of the pieces are from our older poets, but the great majority are from the younger ones. (L. C. Page & Co.)

In contrast with this is a new edition of "Evenings with the Sacred Poets," by Frederick Saunders, wherein that veteran litterateur gives a series of quiet talks about the poems and their authors. The earlier edition of the book has long been a stand-by with those who love that kind of verse. (Thomas Whittaker.)

"Harvard Lyrics, and Other Verses," calls itself on the title-page "selections of the best verse written by Harvard undergraduates within the last ten years." The editor is Charles Livingston Stebbins. While some of the verse is more than respectable, none of it is remarkable. But the boys must begin somewhere, and the same might have been said of the first volume published by the greatest poet among all the Harvard graduates. (Brown & Co.)

Samuel Minturn Peck's graceful little series of poems on "The Golf Girl," is illustrated in colors by Maud Humphrey. (Frederick A. Stokes Co.)

Four poems by Keats and

five by Shelley are put together in a dainty volume, prettily illustrated by Edmund H. Garrett. (Little, Brown & Co.)

The Christmas book *par excellence*—the book that showed by its very form that it was made specially for the holiday season and would look out of date at any other time—is almost a thing of the past. The group of such this year is very small. Elizabeth C. Vincent presents "The Madonna in Legend and History," with an introduction by the Rt. Rev. Boyd Vincent, S.T.D.—a thin, square book, the text in large type, with ten illustrations in



From "Off Santiago with Sampson."—Copyright, 1899, by Dana Estes & Co.

THE MARIA THERESA IN FLAMES



From "The Brahmins Treasure."—Copyright, 1899, by J. B. Lippincott Co.

"I LOOKED OUT SUDDENLY, AND EACH TIME THERE WAS A DARK FACE
SOMEWHERE IN THE STREET BEHIND"

photogravure, most of them after the old masters. (Thomas Whittaker.) A large, thin folio contains brilliant fac-similes of water-color representations of a dozen of our wild flowers, natural size. It is the work of Mrs. Ellis Rowan. (Frederick A. Stokes Company.)

A birthday book comes properly at the holiday time, since one wants it, if at all, at the beginning of a new year. The latest is the "Kipling Birthday Book," compiled, with Mr. Kipling's permission, by Joseph Finn. (Doubleday & McClure Co.)

Several years ago Brander Matthews and Henry C. Bunner struck a new idea by telling a story—or rather letting it tell itself—by simply presenting a succession of documents, without a word of comment. James L. Ford has now improved upon that in his "Cupid and the Footlights." Instead of ordinary letter-press, he gives all the documents in fac-simile—tinted notes, friendly letters, telegrams, and newspaper clippings, as natural as life, each fastened to the leaf with a bit of paste, making a dainty scrap-book and developing the story, the whole interleaved with illustrations drawn by Archie Gunn. (Frederick A. Stokes Company.)

Of all the affairs of every-day life there is probably not one in which so little taste and judgment are shown as in the naming of children. Mr. Julian McCormick makes

a creditable effort to improve the art of nomenclature in a small book bearing the title "The Child's Name," wherein, after an introductory essay on the tasteful use of Christian names, he gives alphabetical lists of nearly five hundred uncommon names for children. Each name is followed by a paragraph sketch of the original or most famous person that bore it. (William H. Young.)

"The Price of Blood" is an extravaganza of New York life at the beginning of this century. It is both written and

illustrated by Howard Pyle, the pictures being in colors, and the volume is made in every way as odd as possible. (Richard G. Badger & Co.)

Caroline Hanks Hitchcock has told in a very small volume the true story of Nancy Hanks, Abraham Lincoln's mother, with facsimiles and other illustrations. (Doubleday & McClure Company.)

William George Jordan gathers in a thin volume several of his thoughtful essays, the first of which gives the title, "The Kingship of Self-Control." (Fleming H. Revell Company.)

Jeannie G. Pennington has added to the Nugget Series a little volume of "Philosophic Nuggets," a collection of short, striking passages from Carlyle, Ruskin, Amiel, and Charles Kingsley. (Fords, Howard & Hulbert.)

"The Chronicles of Aunt Minerva Ann," by Joel Chandler Harris, shows the author of "Uncle Remus" at his best. The scene of the story is in Georgia, and the time not long after the civil war. The freedwoman whose name gives title to the book, and in whose dialect talk much of the story is told, is quite as much of a character as Uncle Remus himself. The book is beautifully illustrated with about thirty pictures by A. B. Frost. (Charles Scribner's Sons.)

"The Hostess of To-day," by Linda



From "A New Race Diplomatist."

Copyright, 1899, by J. B. Lippincott Co.

"I LOVE A WOMAN HOPELESSLY"

Hull Larned, differs from ordinary cook-books and collections of recipes in that it has many features not common to them. The author explains that her intention is "to put before her readers a book which will enable them to practice both economy and hospitality, and to make it possible for the inexperienced to calculate exactly the cost of a projected entertainment, how to cook it and how to serve it." This plan appears to have been carried out thoroughly, and the nearly nine hundred recipes are accompanied by plain directions as to carving, arrangement of the



From "In Ghostly Japan." Copyright, 1899, by Little, Brown & Co.
THE MAGICAL INCENSE

table, succession of courses, etc., for every possible meal or banquet. Prices are given with every recipe, and the book is fully indexed. (Charles Scribner's Sons.)

The fashion of presenting a so-called "real" biography of a famous man, with the assumption that all previous ones have been idealized, has reached the founder of the Keystone State, and Sydney George Fisher offers "The True William Penn," assuring us that the popular notion of his subject as "a pious, contem-

plative man, a peace-loving Quaker, who founded Pennsylvania in the most successful manner, on beautiful, benevolent principles and kindness to the Indians," is very much aside from the reality. This is hardly a new idea with Mr. Fisher; the reader will remember that Macaulay gives Penn a bad character, which Hepworth, Dixon and others have disputed. The book has 24 full-page illustrations. (The J. B. Lippincott Company.)

The passion for studying the Colonial times of our country, which has manifested itself in the past few years in numerous novels and essays, has one of its latest exemplifications in "Salons, Colonial and Republican," by Anne Hollingsworth Wharton, which shows a great deal of research and is illustrated with reproductions of portraits of persons well known in Colonial times and in the early days of the Republic. (The J. B. Lippincott Company.) Another is the pretty story entitled "A Flower of the Wilderness," by Miss A.

G. Plympton, which opens with a ride through the forest between Boston and Dorchester when the latter was the larger settlement. (Little, Brown & Co.) And still another is a story of Revolutionary times in Marblehead, entitled "From Kingdom to Colony," by Mary Devereux, illustrated from drawings by Henry Sandham. (Little, Brown & Co.)

There are two kinds of boy books. One deals with the real boy, the other with the improbable-possible boy. The latter used

to be the ruling hero, both in Sunday-school and in profane literature; but he has had his day, or at least his day is waning. William Allen White, in his "Court of Boyville," presents the real boy unmistakably. (The Doubleday & McClure Company.)

Under the puzzling title of "The Other Fellow," which has no apparent connection with the book, Mr. F. Hopkinson Smith gathers a dozen of his characteristic short stories and sketches. (Houghton, Mifflin & Co.) And with the suggestive title, "In Chimney-Corners," Seumas MacManus has set forth a sheaf of Irish folk-lore which, if it be not genuine, is an imitation well calculated to deceive. And Pamela Colman Smith has illustrated his tales with quaint designs in color. (The Doubleday & McClure Company.) Other notable volumes of short stories are: "Invisible Links," by Selma Lagerlöf, trans-

lated from the Swedish by Pauline Bancroft Flach (Little, Brown & Co.), and "The Circle of a Century," a sequence of love stories in New York, by Mrs. Burton Harrison. (The Century Company.) "The Fox-Woman," by John Luther Long, is not exactly a Japanese story, but a Japanese one, the scene being laid in the Flowery Kingdom and all the characters native there. (The J. B. Lippincott Company.)

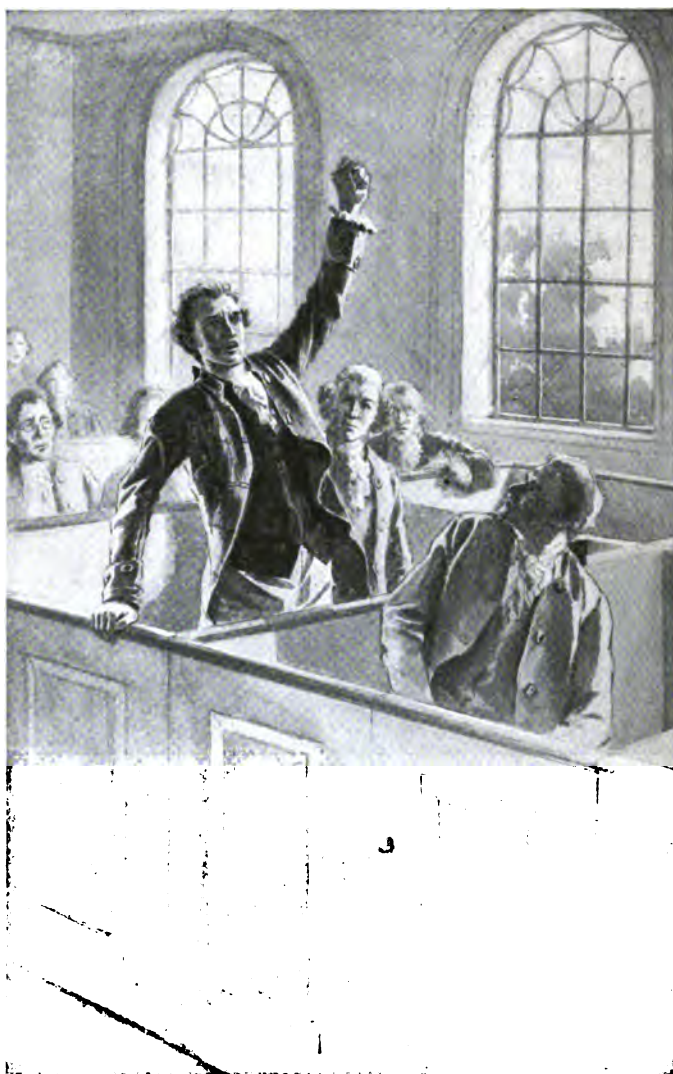
The assumption that there is a central New York dialect appears once more in "Elvira Hopkins of Tompkin's Corner," by Izora Chandler. It purports to be written by a maiden lady in comfortable circumstances. Many of her thoughts are quaint and original, and the little book is amusing and interesting, despite some vigorous fault-finding with established things, always a matter of doubtful expediency.



From "An Unknown Patriot."

Copyright, 1899, by Houghton, Mifflin & Co.

DESIRE AND DUANE



From "Historic Americans."

Copyright, 1899, by T. Y. Crowell & Co.

"BUT AS FOR ME, GIVE ME LIBERTY OR GIVE ME DEATH"



From "Boys and Girls of Branham."

Copyright, 1899, by Little, Brown & Co.

"'CADETS!' GASPED HELEN"

HOLIDAY BOOKS FOR YOUNG PEOPLE

BY TUDOR JENKS

WHO can recall the past and gone Christmas mornings without including in his mental pictures the new books of those joyful awakenings? Other gifts brought immediate pleasures, but pleasures of a definite nature. In the books was the delight of the unknown. It is true that the illustrations—who cared for a Christmas book without them?—gave a hint of what was to come; but it was only such a foretaste as whetted the appetite.

Jules Verne was always fortunate in his picture-makers, and no boy could rest until he had solved the delicious puzzles set him by the designs of Riou, who seemed to know just the ticklish spots of the juvenile imagination.

Modern publishers have learned to make the very covers eloquent of the magic realm they inclose, and secure their prey by an appeal to the roving eye before the book has been taken in hand.

But age can, to some extent, wither and custom stale the far from infinite variety of books for the young; and the reviewer must cast off the burden of years, and become again a bullet-headed youngster in a sailor-suit, or a ringlet-topped little maiden in short skirts, if he would judge aright which volumes deserve survival through fitness.

Mars, the God of War, has been in the ascendant during the travail that preceded this season's crop of young heroes. Nevertheless, Minerva is the presiding

deity in the realm of literature and he must yield place for a while to the lady of letters.

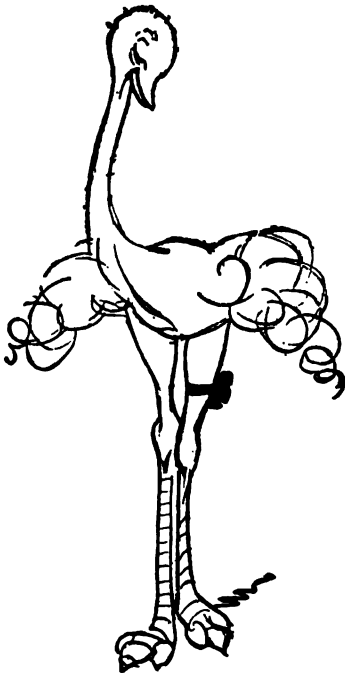
Frank Stockton this year publishes through Lippincott, "The Young Master of Hyson Hall," a wholesome, whimsical tale of complications quite in his old manner, wherein a mortgage, a sunken vessel, a burning steamboat, and three delightful boys mix themselves and the readers up in a web that breaks most unexpectedly. It is quick in action and bright in manner, not unworthy of the author of "A Jolly Fellowship" and the "Ting-a-Ling" tales. An old gun loaded nearly to the muzzles with cotton-batting is the key to the whole situation.

Joel Chandler Harris issues through Houghton, Mifflin & Co., "Plantation Pageants," which belongs with his "Aaron" series, and introduces characters already

known through the former stories—darkies, children and animals, and there are even some Uncle Remus stories, though told by others. The book wanders at will from fact to fancy with a charming disregard of probability that is possible only when the hand of a master magician wields the wand. Even the clever work of the new illustrator, E. Boyd Smith, cannot make one forget Oliver Herford's absence as artist, but "Plantation Pageants" deserves a place beside its fellows four. The author calls it "a patchwork of dreams and fancies," but the pattern is his own, and few are the dreamers of such dreams.

The author of "Miss Toosey's Mission" has written for Little, Brown & Co. a story called "Rob and Kit" that will interest young readers whatever the grown critics may say of its resemblance to a regular novel. The usual complications caused by the villain who wishes to marry the heroine while the hero is absent making his fortune, may here be re-read by those who never tire of well-worn devices. To younger readers the book will furnish a good, long piece of reading, and no harm can come of the hours given to this very respectable little tale. We rejoice to see that the chapters begin with quoted bits of poetry—a welcome device avoided by lazy authors.

From the F. A. Stokes Co. comes "The Story of the Treasure Seekers," written by E. Nesbit and charmingly illustrated by Gordon Browne. We are so accustomed to find this artist's pictures connected with the masterly work of Mrs. Ewing that it is not unpleasant to detect in the book evidences that the author is appreciative of the merits of "Mary's Meadow." The plot deals with a family of children who resort to digging for treasure to better the family finances; but their rich uncle from India comes from behind the scenes in time to make the whole family the Christ-



From "A Child's Primer of Natural History."—Copyright, 1899, by Charles Scribner's Sons.

AN OSTRICH

mas gift of a competence. The usual fault of English writers for children — slang used to avoid stiffness — is present, but hardly in an aggravated form. "Nasty, rotten, horrid, jolly sick, young 'uns," are cheap and silly. American writers almost invariably use good English, or if they descend to slang, it is good slang.

Charlotte M. Vaile should be delighted that her publishers, W. A. Wilde & Co., secured Alice Barber Stephens to add distinction to her story, "Wheat and Huckle-



From "A Child's Primer of Natural History."—Copyright, 1899, by Charles Scribner's Sons.

AN ARCTIC HARE

berries." It is an amusing and interesting bit of girl-life, good in character study, and spiced with a little love-story that will make it attractive to the girl readers with whom the author is popular. The cover design is so unusually good as to deserve a sentence to itself. "Margaret Thorpe's Trial,"

Lucy C. Lillie's la-

test book, published by Dodd, Mead & Co., also appeals to the young girls who have not yet begun to read real novels. It is a diluted love-story woven upon a back-



From "The Story of the Treasure Seekers."

Copyright, 1899, by F. A. Stokes Co.

"SHE SAT VERY UPRIGHT IN THE GRASS WITH HER FAT LITTLE HANDS IN HER LAP"

ground wherein a villain or two is artistically twisted into the tangled web of a transaction in diamonds. "Miss Vanity," by Amy E. Blanchard (Lippincott), belongs in the same class. There ought to be a name for books of this sort; certainly they are not juvenile, and they do not claim to be novels.

"The House with Sixty Closets" is by Frank S. Child, and published by Lee and Shepard. It is meant to be a fanciful story, and is very boldly compared with "Alice in Wonderland"; but it really merits little more than the statement that its idea is novel, and the telling vivacious.

No critic who read "Ragged Dick" with bated breath as a small boy can fail to say a good word for Horatio Alger, Jr.; but "Rupert's Ambition," just published by Henry T. Coates & Co., presents a difficult problem in view of the "*De mortuis nil nisi bonum*" admonition. At all events, it holds one's interest, and is meant to be moral. Very young boys will not notice the joints that work the



From "A Child's Primer of Natural History."—Copyright, 1899, by Charles Scribner's Sons.

A WHALE

characters; but even the most juvenile might inquire why one puppet called "Josiah," on page 124, is abruptly named "Ezekiel," four pages later. We must quote one gem: "Rupert did not envy his father's old partner. 'I would rather be poor and honest,' he reflected, 'than live in a fine house surrounded by luxury gained by grinding the faces of the poor.'"

Peace to the author's ashes—he gave harmless pleasure to thousands!

The pens of our ready writers this year have been beaten into falchions, and

"—come to open

The purple testament of bleeding war."

Yet it is a remarkable coincidence that not one of the heroes is slain, though all are in the very thick of slaughter, treasons, stratagems, and valorous enterprises.

Without counting the minor Colonial and Indian wars, over which we used to become so mixed in our school days, American writers now have four sets of battle scenery wherewith to prepare the stage for their military pieces. Such writers as Everett Tomlinson and Charles L. Norton take up their pens thoroughly equipped with the knowledge necessary to vivify the little dramas they create.



From "Mother Goose Nursery Rhymes."—Copyright, 1899, by J. B. Lippincott Co.

THREE LITTLE KITTENS

"A Jersey Boy in the Revolution," published by Houghton, Mifflin & Co., tells of the experiences of a boy during the days of the outlaws who always take advantage of the silence of law amid the clash of arms; and Dr. Tomlinson has made a stimulating story from the wealth of material at his command. He is least successful as a humorist and is at his best in scenes of adventure. The illustrations show the influence of Howard Pyle, but are certainly worthy of either a legible signature or credit upon the title-page. Is the name Schoonauer?

Mr. Norton's book, "The Queen's Rangers," coming from the W. A. Wilde Co., Chicago, is novel in that his heroes serve for a time in a British regiment, though they enter the American army in time to be upon the winning side. Boys may not like their heroes to be spies, but they will enjoy this excellent quick-moving story, and its attractive illustrations.

Dealing with the war of 1812, James Otis treats of the battle of Lake Erie, as seen by two bright boys, one of them the brother of Captain Perry. A young assistant reviewer highly recommends this book, "With Perry on Lake Erie," as interesting

and exciting, saying that it "goes straight ahead." Certainly the description of the battle reads like that of an eye-witness, and is not injured by the long quotations from Lossing that the author has made and duly credited. The publishers are again W. A. Wilde & Co.

Kirk Munroe has written for Charles Scribner's Sons a naval story of the same



From "The Treasure of Mushroom Rock."—Copyright, 1899, by G. P. Putnam's Sons.

"OUT CAME A LITTLE PATCH OF YELLOW GOLD"



From "Miss Vanity."

Copyright, 1899, by J. B. Lippincott Co.

"I THINK IT'S CRUELTY TO ANIMALS TO GIVE US EXAMS. SO EARLY
IN SEPTEMBER"

period, "Midshipman Stuart," a boy who despite his father's opposition succeeds in enlisting in the American navy, and serves on board the "Essex," under David Porter.

Boys who will not read history may be profitably turned over to these writers with the assurance that they will absorb more knowledge from these minor historical novels than from any text-book. Kirk Munroe is one of the writers who need not care what reviewers say. He is

sure of his public, and with reason.

Besides the naval actions with which history deals, there are minor events that are beneath Clio's attention and yet of prime value to the romancer. In "The Making of Zimri Bunker," William J. Long tells a story of early days in Nantucket, and using the blockade of the island as the means, has woven together a most charming succession of incidents that profitably acquaint the reader with the pluck and devotion of a young Nantucketer. Though the book is a little one it is a fine piece of writing, full of dramatic situations and salty with the true Nantucket air. Mr. Rosenmeyer's exquisite drawings complete the work, and make the whole a credit to author, artist, and publishers—L. C. Page & Co.,—and more worthy of attention than some books of four times its price.

Then come some books of the War of 1861—"On General Thomas's Staff" (McClurg & Co.), by Byron A. Dunn, is rather too old for

the young reader, and contains a romantic love-story for which its audience will not care; but the battles and military movements are carefully studied and well described, and there is a praiseworthy attempt to do justice to the generals of both armies. The period is that preceding the battle of Chickamauga, and the salvation of the Northern army by General Thomas is strongly brought out.

"Henry in the War" is by Gen. O. O. Howard, and comes from Lee & Shepard.

In 245 pages of large type the whole career of a boy from West Point through the Civil War and to a Brigadier-Generalship is compressed, and there is a moral carefully borne in mind throughout. The canvas is too small for the picture—and the result is an enforced sketchiness. "An Undivided Union" is a posthumous Oliver Optic book, from the same publishers, and has been completed by Edward Stratemeyer. The style of the great writer for boys has been well retained, and the narrative is as nervous and energetic, with an event for every phrase. As the publishers truthfully say in their introductory tribute to the memory of William T. Adams: "Critics come and critics go, but the hold of 'Oliver Optic' upon the popular mind remains unchanged. No mean-souled man could so endure." Oliver Optic was easily first in a vocation followed by thousands of clever men—the production of popular, harmless fiction

for boys and girls; and his books were no small factor in making Americans honorable, straightforward and plucky.

The good things of the year seem to favor small packages. D. Appleton & Co., seeing that there was likely to be a demand for a young folks' life of Dewey, put the matter into the capable hands of Rossiter Johnson, who has attempted the impossible in trying to combine the facts of the Admiral's life with the fictional medium prescribed. Both ingredients are prepared with trained skill, but even the salt of Mr. Johnson's ability cannot mix this oil and water. But both are so good that they may be left separate without impairing the unusual excellence of his volume. It is fortunate that in a case where "slopping over" was so possible the task of preparing our modest hero's biography was assigned to so sane and careful a historian. The little handbook is complete and comprehensive—but it is not a story-



From "Midshipman Stuart."

Copyright, 1899, by Charles Scribner's Sons.

"THE FIRST PERSON HE MET WAS CAPTAIN YEO"



From "The Boys of Marmiton Prairie."

Copyright, 1899, by Little, Brown & Co.

"HAWATTAN ATTENDED HIM DAY AND NIGHT"

book. Let us hope that it will answer the demand for a life of Dewey, and prevent a fictional hash of that long-suffering man's life. "There's one thing I'm awfully sick of," said the Admiral recently. "What's that?" asked a friend. "Dewey," was the answer, in a tone of patient endurance.

And, when it comes to another book on the "Rough Riders" in Cuba, it is fortunate that the writer is Kirk Munroe, for whenever he comes into contact with realities he writes strongly, vividly, and imaginatively. The only insipidities of "Forward March!" (Harper Bros.) are the bits of spice inserted to give a tang to the dish of facts. But these melodramatic touches are not so overdone as to spoil the clean descriptive work. Strangely enough, the illustrations present the same lesson. The photographs seem unreal; the drawings by Rogers might be true—with one exception. No man ever could be so sternly noble as General Garcia pictured by Rogers. If Kirk Munroe won't object, it will be a good thing to

make a war-correspondent out of him; especially as there would not be the slightest need of his going to the front.

In the absence of any large volume devoted to the Sampson-Schley victory where there was glory enough for all ("Forward March!" gives an excellent account of the battle, by the way), we pass on to Edward Stratemeyer's "Under Otis in the Philippines" (Lee & Shepard), which also has its melodramatic element—a defaulting cashier. The rising of the Filipinos is well described, and the author shows his ability to cater to his boy-audience in the regular way. The soldier types are all display-types, and they converse enough to carry the descriptive portions.

Mr. George A. Henty's three books for the season are "No Surrender" a story of the Vendéan rising, with wonderfully strong pictures by Stanley Wood; "Won by the Sword," the scene being laid during the Thirty Years' War, and well illustrated by Charles Sheldon; and "A Roaming Commission," which is based upon the

insurrection in Hayti, the capable illustrator being W. Rainey.

An examination shows that these have the same claim upon young readers as their numerous predecessors. They are narratives, pure and simple—full of incident, and of characters in vignette. Mr. Henty is a genius in this form of composition, and writes outside of rules. The make-up of these volumes, published by Chas. Scribner's Sons, is invariably striking, and few things look better on a Christmas mantel. If less busy reviewing, I should like to read them more at leisure, for Henty's books make one exclaim, "Eheu, fugaces!"

Mr. Henty also appears as Editor of "Yule-tide Yarns" (Longmans), a collection of short stories by various English writers, adventurous and romantic tales, calculated to suit rather an older audience than usually reads juvenile books, and, through the Lippincotts, issues a fourth story, "The Brahmins' Treasure," an excellently illustrated mystery-tale, the plot of which has the same motive as Wilkie Collins's "Moonstone." It is as good a book as Henty has written.

Besides the little historical novels already mentioned we must not omit "Fife and Drum at Louisburg" (Little, Brown & Co.), by J. MacDonald Oxley, the experiences of two twin brothers

during the six weeks' siege of Louisburg in 1745, an excellent, quick-moving story of adventure; nor Edward Stratemeyer's "Minute Boys of Bunker Hill" (Dana Estes & Co.); nor "Blue and White" (Lothrop Co.), by E. S. Brooks, dealing with a plot against the life of Washington, and the manœuvres that resulted in the Battle of Long Island. Both of these are for younger readers; but "An Unknown



From "The Story of Magellan."

Copyright, 1899, by D. Appleton & Co.

MAGELLAN PLANTING THE CROSS IN THE PHILIPPINE ISLANDS



From "The Dozen from Lakerim."

Copyright, 1899, by The Century Co.

THE CROSS COUNTRY RUN

Patriot" (Houghton, Mifflin & Co.), by Frank Child, is strong meat for babes, being a remarkable study of the career of an American spy who made constant reports to Washington of every movement in the north, throughout the Revolution. Written with skill, judgment, and feeling the book may well be heartily praised and recommended to well-grown boys and girls—or their elders. The illustrations are rather historical documents than embellishments.

Two naval stories dealing with the War of 1812 are "On Fighting Decks in 1812," by F. H. Costello (Dana Estes & Co.),

and "Captain Tom, the Privateersman," by James Otis (same publishers), a big and a little book, but both full of the sea-fights that boys love. The first tales of the "Constitution" and her fights with the "Guerrière," and the "Cyane" and "Levant," while the smaller volume is a sketch of the career of an American privateer.

Two more small books by James Otis, from the same publishers, describe very satisfactorily the battle of Manila, as seen from the city, and the looting by the Filipinos that succeeded that victory and the battle of Santiago, as seen through



From "The Adventures of a Freshman."—Copyright, 1899, by Charles Scribner's Sons.
 "IN WALKED THE LITTLE SOPHOMORE"

the eyes of a small boy on the "Texas." They are little vignettes, suitable for boys of from ten to fifteen years of age.

"Pike and Cutlass" written and illustrated by George Gibbs, published by Lippincott, is a collection of this author's stirring, true stories of the American Navy. A better collection for a boy's library need not be sought, and every American boy might read this book with profit. The ease of style and command of information impress one everywhere. It is a valuable and striking book of permanent worth.

Among books of out-door life a particularly attractive one is "From Cattle Ranch to College" by Russell Doubleday ("A Gunner Aboard the Yankee"). It is a matter-of-fact record of life on a ranch, illustrated by an excellent series of photographs, and was compiled from the recollections of the college-boy whose career it describes—a brave, straightforward youngster. Boys in their later teens may here read an interesting story of cattle-raising, horse-taming and wild life without wild lying, and it is heartily com-



From "The Beacon Prize Medals, and Other Stories."--Copyright, 1899, by The Baker & Taylor Co.

"FASTER! FASTER!"

mended as a wholesome antidote to much sensational fiction. It is published by Doubleday & McClure. The marginal illustrations are a doubtful adjunct, the cover design excellent. "Jack, the Young Ranchman," published by Frederick A. Stokes Co., is written by George Bird Grinnell, whose knowledge of Indian life is remarkable, and its pictures are by E. W. Deming, an artist equally well equipped for the illustrating of Western stories. Based upon the experience of a relative of the author, the volume is a narrative rather than a succession of dramatic episodes, and in excellent English conveys much information about animal life. It is just the present for a young sportsman, and the genuine "hunter's book" is a rarity despite the many attempts to write one. Mr. Deming's cover design and animal pictures deserve praise.

Mr. H. Phelps Whitmarsh and Herbert E. Hamblen, well known to older readers, this year appeal to the younger public, the former publishing, through Wilde & Co., "The Golden Talisman," a story of adventure in strange lands—a sort of modern Arabian Nights without the aid of magic other than the white art of fiction. It is written with charming directness and simplicity and takes hold of the imagination at once. One is hardly pleased with the device by which the hero is sent to study the processes of perfume-making throughout the world—for there is the odor of Gradgrind. Mr. Hamblen's book is made upon a similar formula, being railroading with a dash of romance, instead of manufacture of perfumes with a prelude of mystery. "We Win" (Doubleday & McClure) tells of two boys who become the deciding element in a struggle by two towns for a new railroad, owing to a cave that makes a tunnel practicable. A very striking cover, excellent illustrations by W. D. Stevens, and an unpretentious forceful style should insure the book a

cordial reception by that large number of small boys who mean to be engineers (locomotive, of course) when they grow up.

From Eaton & Mains comes rather a novelty—a book whose heroes are three boys from Great Britain—one English, one Scotch, and one Irish. They visit the great fur country around Hudson Bay, and associate with the civilized Indians in their huntings, studies, and home pursuits. A previous book dealt with summer and fall experiences; this is the "Winter Adventures of Three Boys in the Great Lone Land." The author, Egerton R. Young, knows his subject at first hand, and is not squeamish when the more savage side of the life is to be described. The book is a genuine bit of realism, strong and well packed with information.

From Little, Brown and Co. comes a surprise by the author of the "Arabella and Araminta Stories." Miss Gertrude Smith seems determined to try a new style with each new production, and her success justifies the experiment in each case. In "The Boys of Marmiton Prairie" she tells an excellent story for boys, dealing with Indians, horses, and out-door life in the West. Bertha C. Day illustrates the volume with five fine drawings.

Mere mention must suffice for "The Treasure of Mushroom Rock," by Sidford F. Hamp (Putnams), "Camping on the St. Lawrence," by Dr. Tomlinson, and "To Alaska for Gold," by Edward Stratemeyer (both Lee & Shephard), simply because these books are on lines more or less familiar, and the same notice is due to "The White Beaver" by Harry Castlemon (Henry T. Coates & Co.), though this author is not up to his average.

The school is always a favorite theatre for young people's stories; but recently the athletic side of the life has outgrown the scholastic. Rupert Hughes has a



From "On General Thomas's Staff."—Copyright, 1899, by
A. C. McClurg & Co.

"I AM ONLY SORRY MY PLANS FAILED"

versatile pen and is always original and good. His sequel to the Lakerim Athletic Club is called "The Dozen from Lakerim" (Century Co.), and continues the triumphs of his very popular young heroes, without any loss in cleverness. Both volumes are well invented and situations are sustained with wonderful ingenuity. These wholesome books make one glad that "Stalky and Co." is not an American production. "Ward Hill at College" is Dr. Tomlinson's, and save for its disfigurement by

transparent anagrams such as "Tegrus" for "Rutgers," "Crintop" for "Princeton," and "Rontent" for "Trenton," is not a bad story of Freshman year at College, except that the hazing pranks are much too prominent. It is published by A. J. Rowland, is fairly illustrated, and in painfully fine print. The stealing of the Princeton cannon is the best episode. "Grant Burton the Runaway," by W. Gordon Parker (Lee & Shepard), would not be at all unusual but for an exciting fight with quarrymen for the possession of an island, but this is good enough to save the book, and the hermit of the island is a true creation. "The Half-Back" by Ralph Henry Barbour, published by the Appletons, is distinctly inspired by the athletic spirit throughout, though it is admitted here and there that study is a good thing too. But the book will delight boys and do them no manner of harm, being told with a go that is delightful. Buy it for your

boy, and read it yourself, if you are fond of foot-ball and similar diversions. Cline-dinst is the illustrator—and is his golfer at p. 83 driving in good form? The left leg is very unorthodox, apparently.

Evelyn Raymond, who has written several very excellent books, attacks the co-education question in "The Boys and Girls of Brawtham" (Little, Brown & Co.). The cadets of a military school oppose the admission of girls, but are won over like true sons of Adam. A mis-

sing banknote is found by means of a dream, a domestic exodus is tided over by the housewifery of the "co-eds," and all ends happily—without the faintest hint of a marriage bell—in a college yell. It is a jolly little story all through.

"Under the Cactus Flag" gives the experiences of a young girl who goes to teach school in Mexico, told by Nora A. Smith, known for her writings on kindergarten work. It is a book of genuine feeling and value, novel in its scenes, charming in their treatment—though inclining to the sentimental, which may recommend it the more to the young girls to whom such books are precious.

The boy of a scientific turn will welcome Ray Stannard Baker's "Boy's Book of Inventions" (Doubleday & McClure), a binding together of the author's popular essays on recent scientific applications from *McClure's Magazine*. It deals with a submarine boat, liquid air, wireless telegraphy, motor vehicles, the Roentgen rays, and so on, is lavishly illustrated, and will delight any boy who cares for the topics it treats. For younger boys of less education Edward S. Ellis has provided the story of "Dorsey the Young Inventor," telling how a boy of inventive disposition won his way to a moderate competence. It is an unpretentious and stimulating bit of fiction suitable for the reading of school-boys, and introduces a brief summary of mechanical inventors. The publishers are Fords, Howard & Hulbert.

Whoever will compare other translations with the "Stories from Froissart," edited by E. Newbolt, and published by Macmillan, will be grateful for this revival of the version of Bouchier, quaint, forcible and picturesque. And let no reader omit to read the editor's introduction, which is worthy of the highest praise. The pictures are, with fine taste, as antique as the text, and the book is a delight. Happy the boy who owns it!

Excellent in its own way, too, is E. S. Brooks's "Historic Americans" (Crowell), with drawings by Merrill. He tells striking events in the lives of famous Americans, from Winthrop and Otis to Lincoln, Longfellow and Grant. Such books give the taste for biography, and are the food—infant food, if you please—that nourishes patriotism. Mr. Brooks has the historic "nose for news," and leaves little for subsequent gleaners in his field.

In the "Boys of Scrooby" Ruth Hall gives portraits of three English boys in American colonial life, making them in some sense typical of three distinct elements. In a conscientious desire to cover the whole ground, the author includes too much in the earlier part of her book; but once the "Mayflower" sails the story gains greatly in interest and power, and succeeds in its object—a strong and stirring picture of the planting of New England, New York, and Virginia. It deserves very high rank in its class.

Dealing with the later days when the colonies first began to dream of liberty, Hezekiah Butterworth's "The Treasure Ship" (Appleton), is a book full of excellent incident, and would be interesting if it were not for a certain affectation of epigrammatic terseness that becomes wearisome when kept up through 200 pages. "The Story of Magellan," from the same author and publishers, loses much of its value through the same defect. It is remarkable that such an expression as "they *learned* him to pronounce the name of Jesus" should appear in a book of such pretension. These are trivial faults, and the books are of undoubted value; but an author of Mr. Butterworth's rank should be above affectations of style and lapses in grammar. Both volumes are well dressed and well presented.

From J. F. Taylor & Co. comes a new book by Amelia E. Barr, entitled, "Trinity Bells," with sixteen full-page pictures

by Charles M. Relyea. The name is happily chosen for this romantic story of life in New York City during the period preceding the war with the Mediterranean corsairs, for the bells of Old Trinity ring out an accompaniment to the changing fortunes of the lovable little Dutch heroine. There is a charm in Mrs. Barr's work that goes directly to the reader's heart, while her skill in the delineation of character is no less effective in its appeal

to the mind. The story is an excellent minor historical romance, worthy of permanent place in a young girl's library. The publishers have given it a very attractive binding. From the same firm comes also a bit of rollicking fun—"Little Leather Breeches," Southern rhymes and folk-lore, collected by Francis P. Wightman, who has drawn some exceedingly funny grotesque illustrations, reproduced in colors. The novelty of the book and the value of its contents make the book attractive.

Another deliciously funny budget of rhymes and stories is the strangely named volume, "Of Such is the Kingdom," by Clara Vawter, with droll and more serious designs by Will Vawter. The children of the stories are simple, natural youngsters, and their logic is most realistically out-of-joint and amusing. Those to whom the preciousness of Kenneth Grahame is too good to be true, may here find children's notions pitched on a lower key. The book is from The Bowen-Merrill Co.

Few books of the year are more cleverly named than "Camp Arcady" (Badger & Co.), in which Floy Campbell, as writer and artist, describes and depicts the varying fortunes of four young girls fighting fortune in a New York attic. These bachelor girls are so delightfully un-Bohemian—



From "Under Otis in the Philippines." Copyright, 1899, by Lee & Shepard.

"DO YOU MEN BELONG TO QUARTERMASTER YARROW'S SQUAD?"



From "The Treasure Ship."

Copyright, 1899, by D. Appleton & Co.

A REMARKABLE DUEL

home-girls out of their element—that the almost total collapse of their air-castles is the only true outcome. The realistic touches in the book are evident, and certainly one of the editors mentioned should be very grateful that he is so flatteringly described. The experiences of the four heroines as here frankly told are pathetic enough to serve as warnings to young aspirants who flock to large cities on their slender resources of courage and little else. The frontispiece is a fine piece of illustrative work.

"Barbara's Heritage" by Deristhe L. Hoyt, is an exquisite little book devoted to Italian art. The story-thread is very pleasing, the characters sweet and womanly girls, and the illustrations a credit to the publishers, Wilde & Co. If any kindly relative has a young niece or cousin interested in art, this is the book for her. It is refreshing to find that not all the boys and girls must read war, athletics, and history or nothing. Why should art, music, poetry, and the drama be so neglected in fiction for young people? Surely some of them care for these things; and among America's eighty millions a few here and there and everywhere make up a many readers.

Under the red beams of Mars it is natural that literature for boys should flourish more luxuriantly than that for their (sometimes) gentler sisters; yet there are a few more books to be ranked upon the distaff side. Amy E. Blanchard devotes a volume to "A Revolutionary Maid" (W. A. Wilde), and relates her little romance in which two young soldiers play the part of generous rivals. Like its predecessor, "A Girl of '76," the book is illustrated by Ida Waugh. It is a dignified and pleasing story, carefully studied in its details and well worth reading as a picture of the times. From Lee and Shepard come "We Four Girls," by Mary G. Darling, "Becky's Fortune," by Adele E. Thomp-

son, and "Told Under the Cherry Trees," by Grace Le Baron, all stories for girls of fourteen years or more; from the Lothrop Co. is "When Grandmamma was New," a volume based upon reminiscences of childhood days, by Marion Harland. It would have been improved for timid or sensitive little readers by the omission of a number of the incidents, but the illustrations are charming—especially those in outline.

Plain linen covers bearing a dainty picture in colors fitly bind "Nannie's Happy Childhood," a fine little story by Caroline Leslie Field, whose publishers are Houghton, Mifflin & Co. It is touching, imaginative, and deserves a place among children's books that are worthy of preservation, in spite of an overworked fairy-story basis. The same tendency to overdo the fanciful side of child-life is carried beyond all bounds in "The Island Impossible," by Harriet Morgan. (Little, Brown & Co.) It is doubtful whether a young reader could make anything out of the story, in spite of the excellent pictorial accompaniment by Katharine Pyle. "Mrs. Leicester's School," by Charles and Mary Lamb, is brought out with pictures of a Greenaway style, drawn by Winifred Green. Children will enjoy the stories, and the publishers, J. M. Dent & Co., have made this a most suitable gift for a little girl. For the little tots of five to seven years, Mrs. Booth has written some "Sleepy Time Stories" (Putnam), and they are beautifully bound, and illustrated by Maud Humphrey. Chauncey M. Depew, introducing the book, slurs the authors of the "Arabian Nights"—perhaps the most celebrated after-dinner speakers the world has ever produced. This does not seem tactful, somehow.

"Little Tong's Mission" (Dana Estes & Co.), written and illustrated by Ethelred B. Barry, tells of a little, crippled lad, who is a led by friendship with a sailor to start a Sailors' Home; and this



From "The Half Back."

Copyright, 1899, by D. Appleton & Co.

JOEL'S ARRIVAL AT SCHOOL

unselfish enterprise reforms the little boy's peevish character. An angelic curate assists. The book relates a genuinely pretty story, though a trifle strained in sentiment. Some other small volumes, far different in style, are "Little Peterkin Vandike," by Charles S. Pratt (L. C. Page & Co.), which is really a series of suggestions for a little masque about birds and insects; three numbers of "Appleton's Home Reading Books," one about the Army, one on the Navy, and the last a compendium of simple science in 200 pages—all chock full of facts. "Return of the Fairies," by Charles J. Bellamy (Little Folks Publishing Co.), is a collection of ingenious fairy stories told in a matter-of-fact manner, but with a good foundation of literary motives. I believe it one of the books that children will understand better and enjoy more than many of its pretentious rivals. The English is simple and clear, the style direct, and the book altogether worthy of a better setting.

If your young art-lover happens to be pursuing the ideal with a camera, then the present that will make a happy Christmas is Alexander Black's charming "Captain Kodak" (Lothrop Co.), a bright, lively story, with photographic illustrations. As a photographer myself, I will unhesitatingly guarantee this book to be just what every younger "fiend" would choose. When one can say a book is delightful, why go into details? The subject is well chosen, correctly timed, carefully and accurately developed; the printing is excellent, and all the plates have come out satisfactorily.

A number of books that are sequels may conveniently be spoken of together. "Wabeno the Magician" is a finely made book by Mabel Osgood Wright, charmingly illustrated by Joseph M. Gleeson, and published as a sequel to that popular story, "Tommy-Anne, and the Three

Hearts," and necessarily of the same character—a curious mixture of animal-lore, Indian mythology, and every-day childhood. "Madam Mary of the Zoo," by Lily F. Wesselhoef (Little, Brown & Co.), belongs to the "Sparrow the Tramp" series, and gives an insight into the animals that are exhibited by Buffalo Bill, whose presence looms in the frontispiece. "The Young Puritans in Captivity," by Mary P. Wells Smith (the same publishers), continues the set of books begun by "The Young Puritans of Old Hadley," and is illustrated by Jessie Willcox Smith, an artist of very unusual excellence. The narrative is well written, and the book is of value historically. In "Dorothy and Her Friends" (Houghton, Mifflin & Co.), Ellen Olney Kirk continues the story of "Dorothy Deane," and writes an entertaining home story for young girls, and Sarah Orne Jewett in "Betty Leicester's Christmas" gives a picture of an English Christmas through the eyes of her young heroine—one of the charming young girls of fiction whom no reader can forget or confuse with another. The little volume is dainty and delicious in binding and in substance. (Houghton, Mifflin & Co.) Mary Hallock Foote's stories, issued by the same firm are most worthy to stand beside Betty, and "The Little Fig-tree Stories" are of the same superfine quality, though adapted to younger readers.

A queer little fanciful tale from the German of Georg Ebers is "The King and Queen of Mollebusch," issued by Brown & Co. The telling is delightful, and there is a peculiar charm about the queer German pictures. In the dearth of good fairy tales this excellent, well constructed story should not be overlooked. It is a far better story than Ruskin's over-rated "King of the Golden River."

"Roses," by Amy Le Feuvre (Wilbur B. Ketcham), is a story meant for little girls who like to read about how a gentle

old lady, fond of roses, learns to train an undisciplined child as if she were a flower. It is prettily bound and pleasantly written. Another book describing the reclamation of a child improperly trained is "Little Bermuda," by Maria Louise Pool (L. C. Page & Co.), a story not altogether pleasant, though strongly written.

"The Beacon Prize Medals" is a collection of twenty-five short stories by Albert Bigelow Paine, published by the Baker & Taylor Co. The stories are told with such simplicity and directness that they will be understood and appreciated by young readers—a merit not so common as may be believed—and are concerned with matters in which young readers are interested, another not too common characteristic.

"Gavin Hamilton"

(Harpers) is by Molly Elliot Seawell, and tells the fortunes of two young men who fought against Frederick the Great. The main plot of the book is based upon the efforts of a dutiful son to force an undutiful father to recognize his mother's marriage as regular and binding; but the charm of the book is in its bright episodes—a thrilling escape from prison, an interview or two with Frederick and with Maria



From "In Blue and White."

Copyright, 1899, by Lothrop Publishing Co.

"AT BAY IN THE SMITHY"

Theresa, and scenes upon the battlefield. It is a book boys will read with keen interest and pleasure; and it is finely illustrated. William O. Stoddard has written in "Ulric the Jarl" one of his strongest stories. Ulric is the repentant thief upon the cross, and the crucifixion is the last scene of the drama. It is always easy to find mannerisms in Mr. Stoddard's work, but he has all the essentials of successful



From "Dorothy and Her Friends."—Copyright, 1899, by Houghton, Mifflin & Co.

"EVERYTHING WAS NOW IN BLOOM"

story-telling, and his characters live. Boys do not mind the mannerisms, and they will find ample entertainment and much knowledge in this strong drama. The book is published by Eaton & Mains, with finely studied pictures by George T. Tobin.

By an abrupt contrast we pass from archæology to modern realism, when we take up "The Adventures of a Freshman," by Jesse Lynch Williams, a nervous, off-hand, powerful sketch of life at Princeton. The strokes are broad and simple, but the

picture is correct; for even in its "freshness" the story is true to the subject. The progress of a green freshman, unexpectedly popular, through the stages of mild dissipation, and his moral reclamation are clearly told and make an exceeding clever book. It is published by the Scribners.

"The Bordentown Story-Tellers," by Hezekiah Butterworth, is a set of Swiss kindergarten stories strung together upon a slight thread of fiction. It is published by A. I. Bradley, and illustrated by Miss Barry.

Miss Yonge publishes this year, through Whittaker, "The Herd Boy," a story of the Wars of the Roses, with illustrations by Stacey. It is a story of the sad days of Henry VI., and the fortunes of the house of Lancaster, sweetened by a harmless little love story.

Seeking a broader field we come to the long and wide books, such as Miss Upton's new "Golliwogg" book (Longmans), Palmer Cox's "Brownies Abroad," Maud and Mabel Humphrey's "Gallant Little Patriots,"—in which those same chubby children play they are heroes of the Spanish War—F. Opper's "Mother Goose," a compilation of material from the *St. Nicholas* to make a "St. Nicholas Christmas Book,"

and "Sunday" for 1900. All these from the usual sources.

Besides these, special notice is merited by "Indian Child-Life" (Stokes), an unusually fine piece of book printing—being stories of little Indians written with charming directness, and illustrated by Deming, whose Indians are always good and not dead, either; and Oliver Herford's "Child's Primer of Natural History" (Scribners) is as funny as the proverbial sled, and will make you smile like the aphoristic basket of chips.

A general survey of the juvenile books conduces to optimism. Will there ever be "realistic" writers for children? Not so long as Christmas chimes shall ring!



From "The King and Queen of Mollebusch."—Copyright, 1899, by Dana Estes & Co.

"HE PROTESTED"



From "The Stones of Paris."—Copyright, 1899, by Charles Scribner's Sons.

FINAL NOTES

IN beauty, richness and abundance of illustration, in all that goes to make a really sumptuous book, M. Emile Michel's "Peter Paul Rubens: His Life and Work" stands first among the art books of the season; and its author's name is ample guarantee of the value of the biography that accompanies the three hundred reproductions of Rubens's work. Mr. Michel established his reputation with the monumental "Rembrandt," published two years ago, which this later book surpasses, if not in the importance of its text, or the beauty of its plates, at least in the number of the latter. The French writer has found an able translator for his two volumes in Elizabeth Lee. (Imported by Charles Scribner's Sons.)

Of great importance, too, though on a less ambitious scale, is "The Life and Letters of Sir John Everett Millais," by his son, John Guille Millais, published, like the Rubens, in two volumes. A life of Millais must needs be in large part a chronicle of the artistic and literary life of the most glorious period of the Victorian era—from Rossetti and the pre-Raphaelites, Leech, Thackeray, Wilkie Collins, Trollope and Dickens, to Tenny-

son, with many minor celebrities thrown in, and an occasional statesman like Sir William Harcourt. Mr. Millais has naturally received the active aid of his father's many friends in the writing of this biography, whose publishers have availed themselves to the fullest extent of the opportunities it offered for illustration. (F. A. Stokes Co.)

Millais figures also, of course, in Mr. Cosmo Monkhouse's "British Contemporary Artists"—a series of seven papers on Burne-Jones, Watts, Alma-Tadema, Millais, Leighton, Orchardson, and Poynter, illustrated as such a book should be. It will be seen that three of these "contemporaries" have already joined the illustrious company beyond the bourne, but Mr. Monkhouse appropriately ignores their absence in the flesh as much as possible, since their spirit is still quick in their work. These staid Academicians, too, were once the advance guard of a "new" school; but the youthful revolutionary generally finds himself a conservative in middle life, not because he has changed his theories, but because they have come to be generally accepted. Mr. Monkhouse studies each artist according to his own methods



From "The Life and Letters of Sir John Everett Millais."

Frederick A. Stokes Co.

"MARIANA," 1851

[By permission of Mr. Henry Makins]

and aims, but draws no comparison; yet, for all that, the book is homogeneous. His tribute to the genius and influence of Whistler, in the introduction, is hearty and from a deep fount of observation. This book, too, is remarkable for its illustrations, reproductions, of course, of famous paintings. Portraits and views of

studios are included, equally as a matter of course. (Charles Scribner's Sons.)

To many of us Mr. Charles Dana Gibson's "The Education of Mr. Pipp" is perfectly familiar, for we have followed this series of drawings in the pages of *Life* from week to week. But do we really know it well—not the story, of



From "Cinderella and Other Stories."—Charles Scribner's Sons.

CINDERELLA

course, but the beauty of Mr. Gibson's work in it? An experienced eye readily sees both the strength and delicacy of his drawings even when reduced, but the mere public—most of us—has not the gift of reconstituting from these small prints the original drawings. They may be seen and admired now on a much larger scale in an album devoted to Mr. Pipp, and still more to his handsome daughters, which will show the scope of Mr. Gibson's talent to much greater advantage. The artist has added a number of original designs. (R. H. Russell.) The same publisher has brought out a "Cupid Calendar" on a very large scale, by J. Campbell Phillips, who tells the old, old story that is ever new in drawings in black-and-white through the months of the year, on the ice in January, at the seaside in July, at its end in December, with Joan and Darby in modern guise. Also in black-and-white, and on a generous scale, are Mr. C. J. Taylor's sketches of "England," mostly rural—the peaceful villages, the

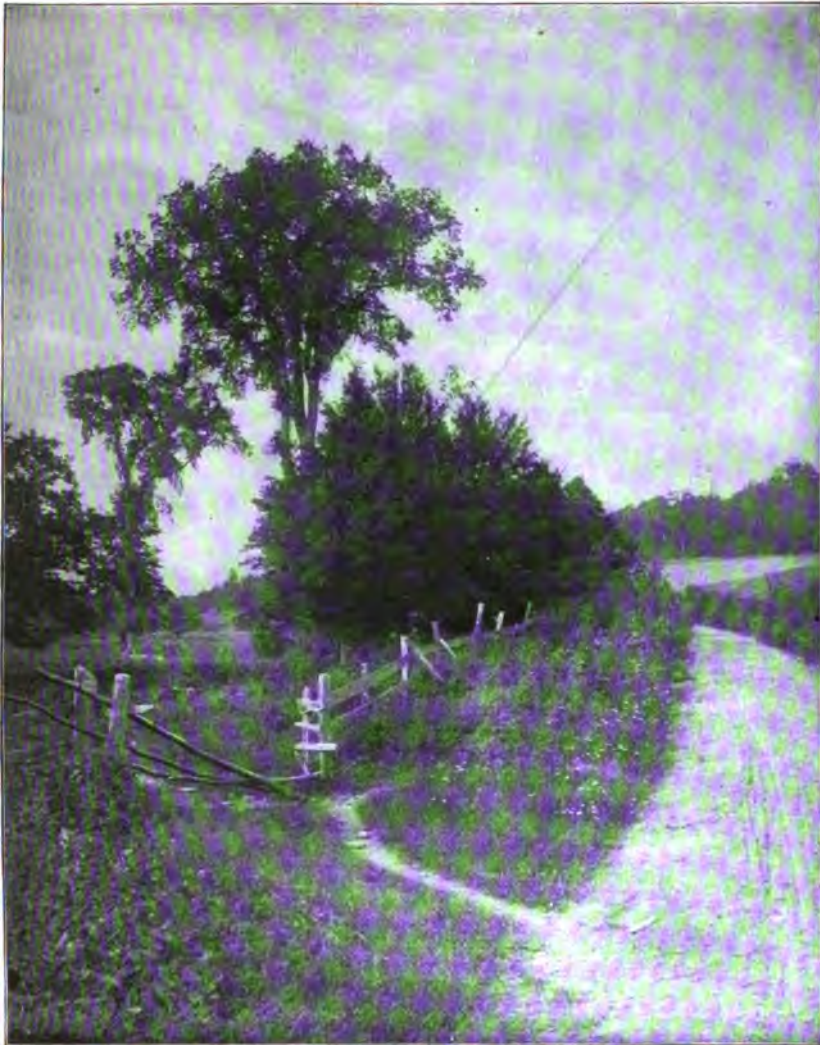
dear old inns, the countryfolk, etc., with 'Arriet at 'Ampstead 'Eath, the "toffs" in Rotten Row, summer on the Thames, and the famous toy yachts on the Serpentine to give a hint of London. The drawings are admirable and remarkably happy in their suggestion of atmosphere.

Still from the same publisher we have a volume of "Aller's Drawings," forty-three lithographs by an artist whom, with due regard for difference in method and a far wider range of subjects, we may perhaps compare to Phil May. Allers owes his immense popularity in Germany not only to the excellence of his drawing. Those who know the country will marvel time and again at his wonderful gift of drawing Teutonic types, without a hint of exaggeration or caricature, and yet full of humor.

A separate paragraph should be devoted to the "Pictures and Poems" by Dante Gabriel Rossetti, arranged by Fitz Roy Carrington—a selection of some of the poet-painter's best verses and best-known pictures, such as "The Blessed Damozel," "Lilith," and "La Bella Mano." Of the poems we need not speak, of course; the photogravures are beautiful. The book bears the stamp of its editor's trained artistic hand. (R. H. Russell.)

The "Homes and Haunts of the Pilgrim Fathers," by Alexander MacKenna, D.D., takes us from Scrooby, Miles Standish's country, the English Boston, and Wisbech, to Amsterdam, and Delfshaven, and thence to Plymouth and its famous rock. The text is accompanied by 93 illustrations, and a colored frontispiece view of Scrooby. (J. B. Lippincott & Co.)

Mr. W. T. Smedley has long held an enviable place among American illustrators. He is worthily represented by some of his best work in "Life and Character," a selection of fifty of his drawings, with an introduction by Mr. Arthur Hoeber,



From "Amateur Photography."

Baker & Taylor Co.

AT THE PASTURE BARS

which impresses us anew with his versatility, for he never repeats himself. It is a hard test of the quality of an artist's work to bring it thus together, for immediate comparison and study, but Mr. Smedley passes through the ordeal victoriously. This is an admirable book by an American whose many services have earned him the compliment it implies. (Harper & Brothers.)

The "Outdoor Pictures" of Mr. T. de Thulstrup, printed in colors and tints, represent all the happy, healthful physical life in the open of our day, from golf to skating, from yachting to football, from coaching to bathing, and, of course, the modern woman, healthy, rosy and strong, stands in them side by side with stalwart, brawny man. (F. A. Stokes Co.)

A good portion of French history and



From "The Education of Mr. Pipp."—Copyright, 1899, by Robert Howard Russell.

DAUGHTER AND FATHER

literature is covered by Benjamin Ellis Martin and Charlotte M. Martin in "The Stones of Paris," the Paris of Mme. de Sévigné, Molière, Ronsard, Corneille, Boileau and Voltaire, of Musset and Balzac, Dumas and Hugo, of Charlotte Corday, and Mme. Roland, of Anne de Bretagne, Louis XII. and Sully, the Paris of many centuries. The illustrations of these two volumes are the result of long and loving search, of much prowling and scholarly research. They truly illustrate the text, as well as adorn it. (Charles Scribner's Sons.)

Mr. Andrew Lang has reached the red again in his multi-colored series of books for the young. It is a "Red Book of Animal Stories," this time, and what more need be said? The happy preface will please older readers as well as the

youngsters for whom it was written; the text itself is all that they could desire. Mr. Lang counts among his innumerable gifts also that of knowing how to choose his collaborators. (Longmans, Green & Co.)

The historical castles and manors of England have been described, mostly by their owners or chatelaines, and finely pictured in photogravure and half-tone, in "Famous Homes of Great Britain and their Stories," among these homes being Blenheim, Warwick, Cawdor, and Charlecote, and among the authors the Duke of Marlborough, the Duchess of Cleveland, and the Countess of Warwick. (G. P. Putnam's Sons.) The same house has published "More Colonial Homesteads, and their Stories," by Marion Harland, with pictures, of which it only need be said that it has all the virtues of its predecessor. The same may suffice for the second book in the series of "American Historic Towns," or "Historic Towns of the Middle States," these being twelve in number, from Buffalo in the North to Wilmington in the South, and Pittsburgh in the West. Among the contributors are Mr. H. W. Mabie, Mr. Joseph B. Gilder, Prof. William M. Sloane, and Dr. Talcott Williams. Still from the same firm we have Miss Elisabeth Luther Cary's "Browning, Poet and Man: A Survey," a companion volume to the same author's "Tennyson," published last year, especially in the beauty of its illustrations. Miss Cary, like Mr. Lang, believes that Browning should be read for the pleasure he gives, rather than for information.

A work of great erudition and profound research is "The Troubadours at Home," by Prof. Justin H. Smith, who has studied the *trouvère* in his meridional homes and haunts, and drawn him as he lived, amid his own surroundings. The troubadour thus becomes a living poet, instead of a dead one. These two vol-

umes, too, are abundantly and splendidly illustrated. With this work may be ranged Mrs. Elizabeth W. Champney's "Romance of the Feudal Châteaux," the French ones, from the dawn to the end of feudalism, also with illustrations. The list of the new books of this firm may be closed with a mere mention of "The Yangtze and Beyond," by that well-known woman traveller, Isabella L. Bird Bishop, and two new volumes in the "Heroes of the Nations" series, "Charlemagne," by H. W. Carless Davis, M.A., and "Bismarck," by James Wycliffe Headlam. (G. P. Putnam's Sons.)

That remarkable impostor, Louis de Rougemont, though thoroughly exposed, has found a publisher for his ingenious fictions, who has given them a handsome dress, but washed his hands of all responsibility, by announcing on the title-page that these are "The Adventures of Louis de Rougemont as Told by Himself." Though not true, the adventures are vastly entertaining. (J. B. Lippincott Co.)

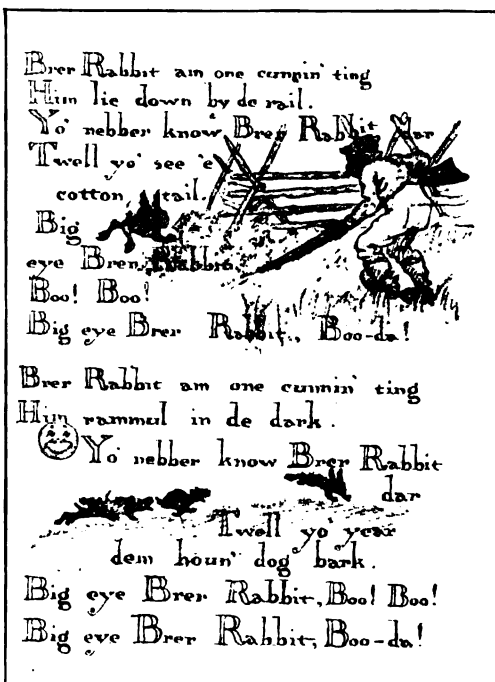
The announcement of a new book by Mr. Lecky is an event of importance in the world of contemporary letters. His "The Map of Life: Conduct and Character," will at an early date receive in these pages the attention the standing of its author commands. For the present we will say that the title is not too ambitious; Mr. Lecky's map is one, indeed, drawn on a large scale, and well filled in. (Longmans, Green & Co.)

This time it is not "Kemble's Coons," but "Kemble's Sketch Book," yet the former name would be almost equally appropriate in the case of this new portfolio, for most of its drawings, in the artist's well-known manner, present the dark-skinned man and brother in childhood and old age, and in different attitudes. There are, however, also a few other excellent heads—notably a strong sketch of a

Cape Cod fisherman. (R. H. Russell & Co.)

Mr. Norman Hapgood's "Abraham Lincoln: The Man of the People," is a valuable addition to the *documents pour servir* in the making of the final biography of the greatest of Americans. Mr. Hapgood has made use of all the material already known, and attempted to show us the man rather than the statesman who is a part of history. But of this we hope to speak again. (Macmillan Co.)

"Via Crucis," Marion Crawford's story of the Crusades, having run its serial course, has just been published in book form, not with the original illustrations, but with new ones by Louis Loeb. (Macmillan Co.) The late Maria Louise Pool never quite realized the expectations aroused by her remarkably good work, for, though a rise to the first rank appeared possible for her to the very last, she never



From "Little Leather Breeches, and Other Southern Rhymes"—J. F. Taylor & Co.

BRER RABBIT



From "Riley Love-Lyrics." Copyright, 1899, by the Bowen-Merrill Co.

"AN OLD SONG"

touched the one additional chord needful. However, she was always welcome, always worth reading, and so is a posthumous volume of short stories of hers, "A Widow and Some Spinsters," with her portrait. (Herbert S. Stone & Co.) The novel of adventure still holds its own. One of the latest additions to the ever-growing list is "The Black Wolf's Breed," a story of France in the old world and the new in the reign of Louis XIV., by Harris Dickson. (Bowen-Merrill Co.) "Predicaments," by Louis Evan Shipman, on the other hand, is a collection of short sketches of the present day, of New York

"society." Though short, they all have a story to tell. Mr. Gibson and Mr. T. K. Hanna, Jr., have illustrated them. (Life Publishing Co.)

The first volume has just been published of what promises to be a highly important historical work, "How England Saved Europe: the Story of the Great War," 1793-1815, by W. H. Fitchett, B.A., LL.D. It was a struggle for life or death for the island kingdom, but to its final victory can be traced the origins of the world empire that is the England of to-day. Portraits, facsimiles, and plans will accompany these volumes.

(Charles Scribner's Sons.) Mr. J. A. Lees, who ere now gave expression to his admiration of Norse life and scenery, tells us again of the fascinations of travel in Norway in "Peaks and Pines," a book that he has illustrated himself. (Longmans, Green & Co.)

"George Washington," by Worthington Chauncey Ford, is not a history of the Revolution, or an account of the Presidency, but a personal life, describing Washington the Surveyor, the young Colonel of a Colonial Regiment, the Planter, the Slaveholder, the General and the President. These two volumes are illustrated by a unique collection of contemporary portraits of Washington and his Family, of all the Members of his Cabinet and other personages intimately connected with his times, reproduced in the finest hand-finished photogravure, for which the firm of Goupil has become famous. Washington's book-plate adorns the half-title and initial letters to the sixteen chapters of each volume, with specially designed ornamental borders in the Colonial style, forming an acrostic on the name of George Washington. In the "Edition de Bibliophile" these initial letters are printed in buff and blue—the Revolutionary colors—while in the *de luxe* edition they are in red and black. The "Memorial" edition is intended to commemorate the centennial of Washington's death, on December 14, 1899. The book is published here by Messrs. Charles Scribner's Sons, in connection with Messrs. Goupil & Co., who have also ready for the holiday season "Sir Thomas Lawrence, P.R.A.," by Lord Ronald Sutherland Gower, F.S.A., a monograph on the artist's life and work, contains over sixty photogravure illustrations, including a facsimile frontispiece and three other plates in the colors of the original, and a catalogue of all his exhibited and engraved works.

"Catherine de Medicis," by Henri Bou-

chot, is the new volume in Goupil & Co.'s French Historical Series, which already includes "Marie Antoinette, Queen," and "Marie Antoinette, Dauphine," by Pierre de Nolhac, and "Josephine, Empress and Queen," by Frédéric Masson. The text is mostly derived from unpublished documents, and the illustrations—mostly portraits, of course—have been borrowed from the great public and private collections of France, Italy and England. The



From "The Stones of Paris."—Copyright, 1899, by Charles Scribner's Sons.

THE ANTIQUARY'S SHOP ON THE QUAY VOLTAIRE



From "British Contemporary Artists."—Copyright, 1899,
by Charles Scribner's Sons.

FLAMMA VESTALIS

[From the oil picture. By permission of the owner,
Lord Davey]

binding is a reproduction of one made for Catherine de Medicis by Jean de Tourne. It may be added here that an English translation of M. Masson's "Josephine, Empress and Queen," by Mrs. Cashel Hoey, has just been issued, with all the illustrations of the original edition. Only one hundred copies of this translation are for sale in America. The special binding for this edition has been copied from one of the books in Josephine's library at Malmaison.

"Goupil's Paris Salon, 1899," needs no comment. The text this year is by M. Antonin Proust, ex-Minister of the Fine Arts. The water-color facsimile frontispiece reproduces a picture by Mlle. Juana Romani (pupil of Roybet), entitled "Mina da Fiesole."

Omar continues not only to find new readers, but also new translators. The latest aspirant for a share of Fitz Gerald's bays is Mrs. H. M. Cadell, whose version has been daintily printed and bound, and has, moreover, the weighty approval of Mr. Richard Garnett. (John Lane.) Collections of verses about books and bookmen are comparatively scarce. Mr. Brander Matthews's anthology was recently reprinted by Messrs. Dodd, Mead & Co., and now comes another volume of the same kind, "Book Lovers' Verse," compiled from English and American poets by Mr. Howard S. Ruddy. (Bowen-Merrill Co.) Mr. James Whitcomb Riley has forsaken dialect almost entirely in his illustrated volume of "Love-Lyrics." (Bowen-Merrill Co.)

The version of Magna Charta currently found in the statute books is that of one granted by Henry III, but not of the original and famous Magna Charta of King John. This, large as it figures in history, is in reality unknown to nearly all of us. A book on the subject, by Mr. Barrington, tells us that most of the information we possess regarding the orig-



From "The Stones of Paris."

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THE GIRLHOOD HOME OF MADAME ROLAND

inal Magna Charta is erroneous. It was not, he tells us, signed by John, or the twenty-five Barons, and it was not the origin of the jury system, as that had already existed for a hundred years. This and much more the student may learn from Barrington regarding this most important document in Anglo-Saxon history. (William J. Campbell.)

"The Prince's Story Book," edited, of course, by Mr. George Laurence Gomme, is not one whit less entertaining and in-

structive than its predecessors, the "King's Story Book" and the "Queen's Story Book." The selections have been made well, and cover the period from Prince Harold to the present day. It is not only for youngsters that these books are intended: their elders will find them useful as well. (Longmans, Green & Co.) The same applies, in a different and more potent sense, to Mr. William Nicholson's admirable "Square Book of Animals," upon which he has expended his very un-

usual talent. These pictures are so good that we readily forgive Mr. Arthur Waugh the quality of his rhymes. (R. H. Russell.) From the same publisher we have "Songs of the Shining Way," written and illustrated by Sarah Noble-Ives, "Katooticut, or the Rooster Who Wanted to be Rich," by C. F. Carter, "Acrobatic Animals," "Mother Duck's Children," and "Annancy Stories" by Pamela Colman Smith—all books for children.

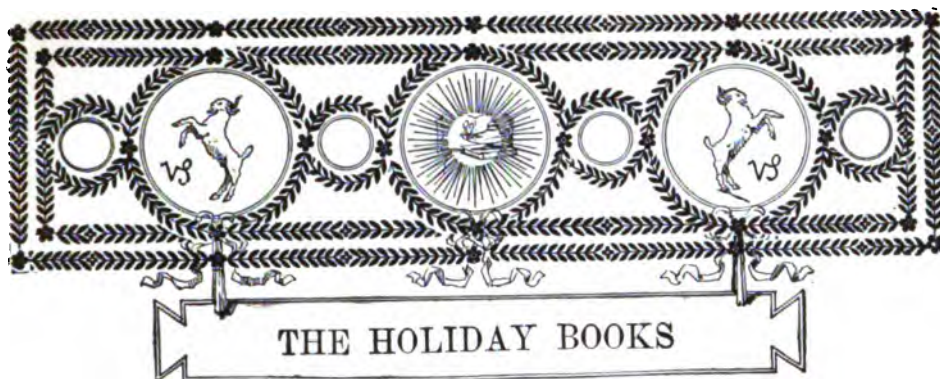
A cook-book destined exclusively for the American kitchen, and from which foreign recipes are strictly banished, is "Mrs. Gillette's Cook Book," containing 605 large octavo pages of good, wholesome national eating. The author, it is perhaps unnecessary to say, is already known to fame and the gratitude of American humanity as the creator of the "White House Cook Book." (The Werner Co.)



From "For These Alone."

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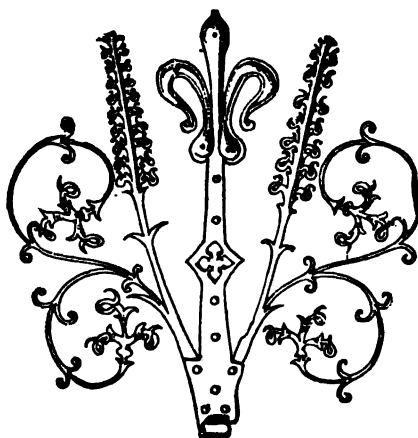
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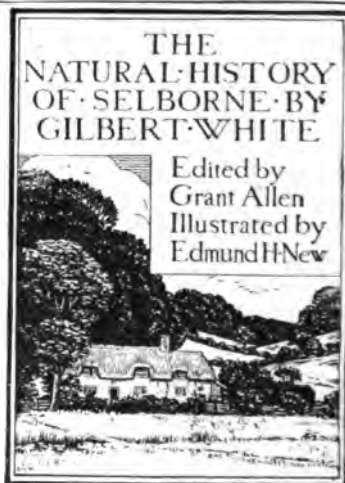
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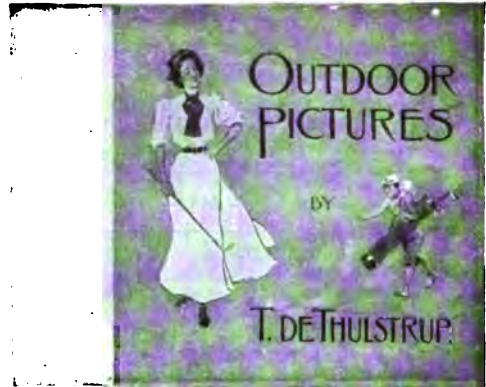
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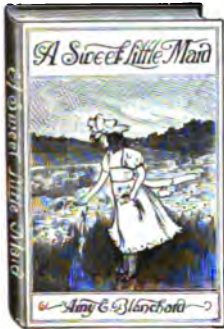
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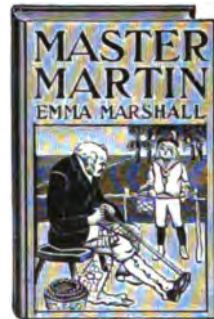


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LOUIS C. SENDER will contribute a group of railroad stories—"Train Fourteen," "Without Orders," "In Time of Need."



Theodore Roosevelt.

OCTAVE THANET: stories dealing somewhat with questions in regard to modern woman's sphere.

WILLIAM ALLEN WHITE: several more of his stories of picturesque phases of Western public life.

More "O'CONNOR" stories by WILLIAM MAYNADIER BROWN will appear from time to time.

THOMAS NELSON PAGE, Henry James, Maarten Maartens, Edith Wharton, are among those who have already written short fiction for the forthcoming numbers.

ART FEATURES include, besides the uncommon illustrations for "Cromwell" and the other pictorial plans mentioned, special articles on art and artists, such as "Puvis de Chavannes," by John La Farge, to be illustrated, in color, from the great artist's work; special illustrative schemes by E. C. Peixotto, the young American illustrator, who is making a pilgrimage through Europe for the Magazine; by Walter Appleton Clark, and Dwight L. Elmendorf. Also color-printing and colored covers.



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Mr. Joseph B. Gilder, of *The Century Co.*, will describe how the publishers try to decide what public a book will reach and the price for which it shall sell.

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Mr. Jesse Lynch Williams, of the editorial staff of *Charles Scribner's Sons*, will describe in an interesting way many of the quaint and little-known facts which underlie the story of illustrating a book.

Mr. W. Irving Way, president of the *Caxton Club*, and a widely recognized authority on bindings, will write something of famous old bindings, and offer brief comment on the work of the new cover designers.

The last of this series will be written by Mr. James MacArthur, for many years editor of *The Bookman*, who will describe the process of successfully marketing a book after it has become a finished product.

Mr. Elbert Hubbard, editor of the *Philistine Magazine*, will write to the public that is dazed by the multiplicity of new books, and offer some shrewd and kindly advice about not being ashamed if one is not able to keep up with the never-ending procession of new books.

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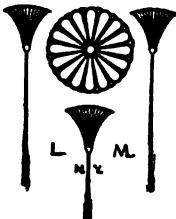
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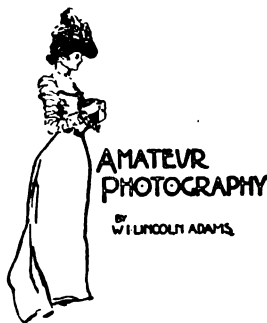
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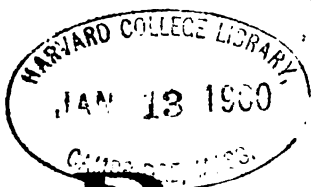
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A REVIEW AND RECORD OF CURRENT LITERATURE

ENTERED AT THE POST-OFFICE, NEW YORK, N. Y., AS SECOND-CLASS MATTER

VOL. XIX

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No. 6

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THE RAMBLER

A SURVEY of the literary field during the year that has just closed makes it clear that America has done her share worthily in Anglo-Saxon letters. To be sure, we have produced nothing to set beside the letters of Stevenson, or the Life and Letters of Mrs. Oliphant; we have no Mr. Lecky to write for us; we have no poet's work to rank with Swinburne's tragedy—Richard Henry Stoddard has all too long been silent—but we can offset Stephen Phillips's "Paolo and Francesca" with Mr. Fenollosa's "Lucifer," and feel that we have done well. In literary history, especially, we are worthily represented. Professor Beers's "Romanticism in the Eighteenth Century" is a book that belongs to the literature of the race, not merely to this branch of it; and with it may be ranked Professor Cross's "Development of the English Novel" and Professor Winchester's "Principles of Literary Criticism." Mr. Gosse's "Life and Letters of John Donne" and Professor Saintsbury's "Matthew Arnold" we cannot match; but, on the other hand, Mr. Higginson's "Old Cambridge" and Dr. Hale's "Lowell" find no equivalents in the English field this year.

In history, Professor Goldwin Smith has added to his political history of the United States an equally sizeable work on the United Kingdom. We are still awaiting the fifth volume of Professor McMaster's "History of the People of the United States," but Mr. Rhodes has completed his history, and Mr. Maclay has given us his "History of American Privateers." We are, in all justice, bound to place here to the credit of English scholarship Sir George Trevelyan's "American Revolution." Professor Ripley's "The Races of Europe" comes hardly within the scope of this survey, but may be mentioned here as a notable achievement of American science.

In fiction we have been sufficient unto ourselves. Chronologically speaking, "David Harum" belongs not to the past year, but it has occupied so much of popular attention during that period that it may be well to mention it here. No such reservation need be used in the case of "Richard Carvel" and "Janice Meredith," essentially American books, or in that of Harold Frederic's "The Market Place," which will find its equal, perhaps,

in Mr. Benson's "Mammon & Co." For Mr. Churchill's and Mr. Ford's book English fiction during the last twelvemonth offers no parallels. Closest to it comes probably Mr. Eden Phillpotts's "Children of the Mist," but that, like "David Harum," is of an earlier vintage. Mr. Anthony Hope's "The King's Mirror" is best compared, so far as exquisite workmanship is concerned, with Mrs. Wharton's "The Greater Inclination." As for Mr. Henry James's "The Awkward Age"—who but a hardened Jamesite has had the courage to struggle through its excessive polish for the marvelously true study it hides? And, by the way, is Mr. James an English or an American novelist?

It should not be forgotten that the great masters of English fiction to-day have been silent during the year. Mrs. Ward, Thomas Hardy, George Meredith and Mr. Barrie have given us nothing, and Mr. Kipling unquestionably is not at his best in "Stalky & Co." Proceeding down the line, Mr. Zangwill's "They that Walk in Darkness" is not entirely a new book, and Dr. Conan Doyle was not felicitous in his domestic idyl. Mr. Weyman, too, produced nothing, but Egerton Castle and Mr. Mason more than made up for his silence in quantity, and, let it be said, also partly in quality, the latter producing with Mr. Lang a notable piece of historical fiction in "Parson Kelly." A remarkable bit of realism, "The Maternity of Harriott Wicken," is almost forgotten now, yet the book deserves a place among the notable novels of the year.

Also from England came that masterpiece of irony, "No. 5 John Street," and, in lighter vein, Miss Fowler's "Double Thread." Miss Harraden's "The Fowler," though fairly well received, failed to attract the attention it deserved as a psycho-



From "Pastel Portraits."—Copyright, 1899, by Charles Scribner's Sons.

JEFFERSON AS "RIP"

logical and social study, whereas Zack's "On Trial" showed that its gifted young author may be counted among those who have "arrived." In the English field we have, further, Father Barry's "The Two Standards."

First among the new American writers of the year stands Mr. Norris, with "McTeague," a book whose promise he failed to fulfill in "Blix." Mr. Booth Tarkington, too, has forged to the front, though in his case all speculation as to the future is decidedly premature. The books of the moment are Miss Cholmondeley's "Red Pottage" and—though for far different reasons—Mr. Morley Roberts's "The Colossus," both of which have come from across the ocean.

Are we ungrateful to a large number of our truly great authors—to Mr. Howells, for instance, Miss Wilkins and Miss Jew-



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Charles Scribner's Sons.
SOTHERN AS "D'ARTAGNAN"

ett, Mr. Page and Mr. Harris? Certainly not, but it seems that we have come to regard their work as a matter of course, a part of our national daily life in its different phases. We accept what they give us gratefully, with appreciation, but, somehow or other, with undeniable calmness. Yet, when we stop to consider, it is they that give us our greatest and purest artistic enjoyment, it is they who, beyond all newcomers, are the glory of American fiction to-day. Mark Twain stands by himself, a laughing philosopher who, in the fullness of his maturity, belongs to the world, rather than to us alone. But Dr. Weir Mitchell, though this year has seen nothing from him beyond a sumptuous revival of "Hugh Wynne," deserves mention here, if this rapid survey is to lay even the slightest claim to approximate completeness.

Mr. Howard Chandler Christy, whose

"Men of the Army and Navy" attracted immediate attention, has produced a series of admirable "Pastel Portraits from the Romantic Drama," depicting eight favorite characters of the contemporary stage as they have been made known to us by celebrated actors. Mr. Jefferson's Rip Van Winkle has already become a classic part of the history of the American stage, and will rank, we think, with Sir Henry Irving's Matthias. The portrait Mr. Christy has drawn of him in the part is reproduced here, in a much reduced size, and without the coloring; yet even so the felicitous touch of the artist, his happy reflection of pose and expression is unmistakable. This portrait derives an additional interest from the fact that it is the first colored portrait of the Nestor of American actors ever published. Mr. Sothern as D'Artagnan, Mr. Mansfield as Cyrano, Mr. Hackett as Rudolph Rassendyll, Miss Adams as Babbie, Mme. Calvé as Carmen, Miss Terry as Portia, and Miss Marlowe as Rosalind, complete the series.

An interesting announcement which has not yet found its way into the advertising of Messrs. Curtis and Cameron, the publishers of the Copley Prints, is that they have secured the sole right to reproduce the mural decorations in the Appellate Courts Building at the corner of Madison Avenue and Twenty-fifth Street. Thus will be added to their remarkable series—one may now say gallery—of pictures, new and notable specimens of the work of Messrs. Walker, Blashfield, Kenyon Cox, Robert Reid, Mowbray, Simmons, Metcalf, and others. These new photographs are now in preparation, as are also the copies of the Indian heads, painted with striking success from life by Mr. J. H. Sharp, of Cincinnati. Still another addition to the Copley Prints will soon be "The Judgment of Paris," the charming boy-and-girl study painted by Miss Eliza-



A BINDING BY GRUEL



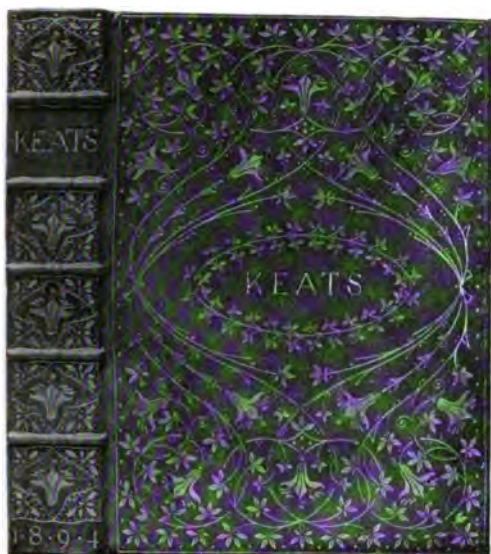
A BINDING BY STIKEMAN

both Gardner, the pupil of Bouguereau who subsequently became his wife. It is not only in subjects but in processes that this firm of picture-publishers exhibits its constant growth. Many of the Copley Prints are now given forth in color and in sepia. The "Copley Sepias" particularly deserve the attention of all who are curious in the best methods of photographic reproduction.

The Messrs. Scribner's annual exhibition of fine bindings, begun in November of last year, and continued through the holiday season, was in every way the most successful one ever undertaken by the house, not only on account of the beauty and richness of the bindings exhibited, but also through the interest shown by the public. A love of fine bindings is rapidly growing in this country, and finding, of course, much that is worthy of its love. The Scribner exhibition demonstrated also that we have now a small band of native binders who are worthy in every detail of the craft to

be ranked with their more famous French and English colleagues.

Whether justly or not, Mr. "Tom" Appleton, who fathered as many good sayings in Boston as Mr. "Bill" Travers in New York, has been held responsible for the remark that if architecture is frozen music, the Boston Art Museum must once have been Yankee Doodle. The past of the Art Museum, however, seems of less importance just now than its future. The announcement has recently been made that owing to the erection of high buildings on Copley Square, and particularly because of the Westminster Chambers and the dangerous possibilities of fire in so tall a structure so near to invaluable paintings and other treasures, the trustees of the Boston Museum of Fine Arts have signed agreements for the purchase of a large tract of land in the Back Bay Fens. Here, not many months ago, the Massachusetts Historical Society opened its sumptuous new building. At the threshold of the same dis-



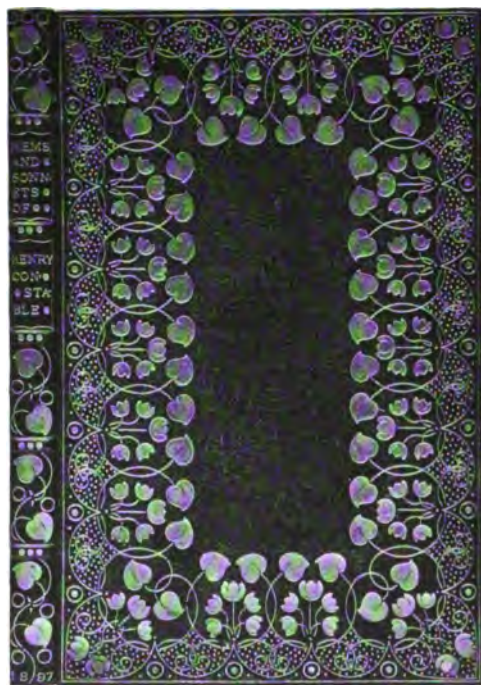
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A BINDING BY RAPARLIER



A DOUBLURE BY STIKEMAN



A BINDING BY RIVIÈRE

trict the new Music Hall is rapidly taking shape. Its four walls are nearly enough completed to support a temporary roof as a protection from snow. The extent of the land acquired for the Art Museum gives promise not only of a building far larger than any of its neighbors, but of such space around it as to allow for indefinite growth and to free it from all risks of encroachment. Nothing is more interesting in the history of cities than the shifting of the central point, and nothing in the recent history of Boston is more significant than this new placing of the nucleus for the arts and for local research.

One of the latest courses of Lowell Institute Lectures in Boston has been delivered by Mr. Henry Childs Merwin on "The Rise of the Democratic Spirit." Mr. Merwin is the author of the volume on Aaron Burr which was added in November to the series of "Beacon Biographies." The list of subjects and writers in this series continues to grow in a manner which must indicate some success for the volumes already published. The most recent announcements are that the Hon. Thomas E. Watson of Georgia, known in authorship through his excellent "Story of France," will contribute a life of Thomas Jefferson, that Mr. Owen Wister will write of Grant, that the Rev. Cyrus Townsend Brady, whose story "For the Freedom of the Sea" has just been published by the Messrs. Scribner, will deal with Stephen Decatur, and that the volume on Alexander Hamilton will come from the historian, Mr. James Schouler.

Mr. Frederick Keppel had on exhibition, last month, a collection of Helleu's drypoints, lithographs, and drawings, to the number of ninety-eight, the drypoints predominating of course. Among them was the portrait of Whistler—one of the

three or four pictures of men that Helleu has done. The *Figaro-Illustré* devoted its entire October number, last year, to an appreciation of his work by Count Robert de Montesquiou, extracts from which are printed in the catalogue of this exhibition. From them we learn that he was born at Vannes in 1859, of parents with artistic taste and talents. "'What shall I say of you in the article which I am about to write?'" asked Count de Montesquiou of him. 'Say this,' he answered. 'When, at the age of fifteen, I was a student at the School of Fine Arts I was the only one amongst some sixty boys who really loved the pictures of Manet and Monet; but to-day nearly all of these artists are painting everything in a variety of violet-tones, while I do not! Speak, above all, of the man who, from my earliest beginnings to the present hour, has been to me like a father or an elder brother; speak of the great master, John Sargent, to whom I owe so much and to whom I am so grateful!'"

The Macmillan Co. has secured the publishing rights of those of Mr. James Lane Allen's books which have hitherto been published by Messrs. Harper & Brothers. It will follow as matter of course, in these days of uniform editions, that such an edition of Mr. Allen's books will be put forth in the course of time. The same house is to publish in the spring a new book for children by Mrs. Mabel Osgood Wright, which she will call "The Dream Fox Story." It will follow in the successful series that already contains "Tommy Anne" and "Wabeno, the Magician."

The J. B. Lippincott Company has risen from the ashes of its entire establishment and set to work to repair its losses in temporary offices at 624 Chestnut Street, Philadelphia. Arrangements

have already been made for a new manufacturing building, to be occupied during the reconstruction on a thoroughly modern scale of their well-known old establishment. They wish authors to be informed that they are ready at any time to consider MSS. submitted to them.

The late Michael Angelo Woolf is worthily represented by some of his best work in the collection of "Sketches of Lowly Life in a Great City," published by the Putnams, of which Mr. Carrington writes upon another page. Largely gathered from the pages of *Life* and *Judge*, it also contains a number of drawings that have never seen the light. Woolf knew the waifs of our slums, and loved and pitied them. There is nothing flippant in his humor; his sympathy is so strong that his drawings are often tearful. It is this quality that gave Woolf's waifs their vogue, and the pathetic pictures make up the more enduring half of his work.

Mr. Moorfield Story's life of Charles Sumner and Mr. Charles Francis Adams's

life of his father, Charles Francis Adams, which were announced for fall publication in the American Statesmen series, have been delayed beyond the holidays, and are now expected to appear in February. In the same month, or possibly in March, Messrs. Houghton, Mifflin & Co. will publish the prose writings and the letters of Edward Rowland Sill. Thus the complete works of this quiet scholar and poet will be finally attainable. For publication in the early spring the same firm is also preparing "The Queen's Garden," a single piece of fiction by Mrs. M. E. M. Davis, and "Knights in Fustian," an interesting story of the "Knights of the Golden Circle," famous in the war-time annals of Indiana. The book will appear over the pseudonym of "Caroline Brown."

Captain George Clarke Musgrave, whose volume, "Under Three Flags in Cuba," was published not long ago by Messrs. Little Brown & Co., has recently set out for South Africa as correspondent for the *New York Times*. In addition to his newspaper work he purposes, undoubtedly like other war correspondents, to



From "Sketches of Lowly Life."—Copyright, 1899, by G. P. Putnam's Sons.

"I WONDER, IF I WUZ ALL DRESSED UP AN' PUT IN A WINDER, IF ANYBODY WOULD LONG TO HAVE ME?"

gather material for a book on the conflict between Briton and Boer.

A recent volume, of which the first edition was exhausted on the day of publication, is Mr. Lafcadio Hearn's "In Ghostly Japan." Its publishers, Messrs. Little, Brown & Co., have good reason to be pleased also with the manner in which Captain Mahan's latest book, "Lessons of the War with Spain, and Other Articles," has been received. At the present writing they report, moreover, that the Swedish Selma Lagerlöf's "Invisible Links," translated by Mrs. Pauline Bancroft Flach, is entirely out of print.

When James Russell Lowell died he left to the Harvard College Library such volumes in his collection of books in the Romance languages, chiefly in old French and Spanish, as the college did not already possess. The remaining volumes, about 700 in all, were retained by his heirs. Last February the Harvard department of comparative literature, in conjunction with the modern languages department, issued a call for subscriptions for the purchase of these remaining books and the creation of a "Lowell Memorial Library." The response was so generous that the transfer of the books to the shelves of the college library has now become possible, indeed, will probably have been made by the time these words are printed. The whole Division of Modern Languages has recently been installed in the house in Quincy Street bequeathed to the college by Mr. H. C. Warren. Here are the Child Memorial Library, the libraries of the French and German departments, and the Romance library, containing about 6,300 volumes. The ground floor of the house is excellently suited to library uses, and was fitted during the summer with shelving and furniture. This extension of the Harvard library fa-

cilities merely keeps pace with the growth of the University in general. A recent statement and comparison shows the total number of students at Cambridge to be 5,250, nearly 2,000 beyond that of the next largest kindred institution, the University of Michigan.

Miss Georgina Lowell Putnam, a sister of one of the nephews of James Russell Lowell who fell in the Civil War, wrote in the wartime a story bearing the title of "The Two Legacies." Lowell himself commended the story highly, and at last it has just been published by Messrs. Houghton, Mifflin & Co.

The completion of the translation of M. Félix Gras's trilogy of the French Revolution is accomplished by the forthcoming publication by Messrs. D. Appleton & Co. of "The White Terror," which will tell of the end of the adventures of the noble heroine and the peasant hero of "The Reds of the Midi" and "The Terror," the *dénouement* being not what the hardened novel reader would expect. The new book leads us back to Avignon and the Midi, among scenes of disorder and internecine strife that reflected the larger Terror of Paris, and were born of the overthrow of Robespierre. Then, gradually, came the restoration of order by Napoleon, the glory of his Empire, and its fall. All this is told in the story, vividly, dramatically, with the Southern author's ardent love of the true patriots of all that period, and his hatred of the criminals it turned loose upon the country. Mrs. Janvier has done a splendid piece of work in these three translations, and has rendered a true service to both M. Gras and his numerous English and American readers.

Mr. Oliver Herford has "come out strong" this year, to the increase of our



From "An Alphabet of Celebrities."

Copyright, 1899, by Small, Maynard & Co.

C IS COLUMBUS, WHO TRIES TO EXPLAIN
HOW TO BALANCE AN EGG—TO THE UTTER DISDAIN
OF CONFUCIUS, CARLYLE, CLEOPATRA, AND CAIN

gaiety. Besides his "Child's Primer of Natural History," to which we have referred before, he has a wonderfully amusing "Alphabet of Celebrities" from which we take a page. His humor is apt to make us overlook the sterling quality of his drawings, for he is a finished artist, yet we venture to predict that none can look at his "Alphabet" without being struck by the excellent restraint of caricature in its many portraits. The verses have the quality of inviting renewed reading, while others readily appeal to the memory. How much satire, for instance, is packed into those simple lines,

"K is for Kaiser who kindly repeats
Some original verses to Kipling and Keats."

Or in the rhyme which we reproduce with its picture. The book has been printed by the publishers, Messrs. Small, Maynard & Co., with all the pomp and circumstance that it deserves.

Among the earliest announcements for the coming year are new novels by Eden Phillpotts, "The Last of the Line," another tale of Devonshire, to be published by the Putnams, and "Sophia," Mr. Stanley J. Weyman's new historical novel, which Messrs. Longmans, Green & Co. will bring out. The latter house is about to issue a novel by Lieut. Winston Spencer-Churchill, whose "River War" has been received very well in this country, no orders for

the book being taken for delivery before January 15th. Messrs. D. Appleton & Co. publish this month the new volume of Professor McMaster's "History of the People of the United States," a new volume of Professor Maspero's monumental series begun with "The Dawn of Civilization," and a new novel by Maxwell Gray. The second volume of the Rev. Dr. Morgan Dix's "History of Trinity Parish" is also in the hands of the Messrs. Putnam.

"An Outline of Political Growth in the Nineteenth Century," by Edmund H. Sears, published by the Macmillan Co., traces the history of every country in the world which has had a constitutional development, or experienced political changes during the present century. Each country is treated separately, not all contemporaneously—an arrangement which, while it may lead to repetition, and certainly calls for closer study on the part of the reader, undoubtedly prevents confusion. The same firm has just brought out Egerton Castle's admirable romance, "Young April," and "My Lady and Allan Darke," another romance of the end of the eighteenth century, by a new writer, Mr. Charles Donnel Gibson.

Most of us have forgotten that once upon a time Mr. George Bernard Shaw was a novelist, though "Cashel Byron's Profession" had a season's popularity more than ten years ago, both for the originality of its choice of subject and its treatment, for Mr. Shaw was himself even then, witty, paradoxical, satirical and entertaining. Cashel Byron is not the only pugilist in English fiction. Dr. Conan Doyle has glorified the Anglo-Saxon sport in one of his best stories; and, of course, Mr. Zangwill has told us of a famous Jew pugilist, in "The Children of the Ghetto."

But Cashel stands by himself; like his creator, he is *sui generis*, and—he is well worth knowing, as are the other characters in the story, notably the "middle-classy" young lady with her Philistine ideas of good form. And what an unapproachable reporter of prize-fights is lost in Mr. Shaw! The picture he draws is brutal, no doubt, but—why do we not shudder at the wholesale slaughter to which we have been treated these several years in our popular historical romances, which is far more brutal still? We will leave this puzzle unanswered, as well it may be, and content ourselves with referring the reader to a well-printed new edition of the book issued by Brentano's, who announce also another of the opera books so appropriate at this season, "The Standard Opera-Glass," by Charles Annesley, with a preface by Mr. James Huneker. A story of life at sea is gradually becoming an actual necessity on a publisher's list, and Brentano's have followed the fashion with "The Shellback," a tale of the last century, by Alec J. Boyd, with an introduction by Morgan Robertson.

M. Jules Huret's rhapsodical but readable "Sarah Bernhardt" has been done into English by Mr. G. A. Raper, with Edmond Rostand's equally extravagant introduction, and published by the J. B. Lippincott Co. The same house announces a novel by the Baroness Bettina von Hutten, "Miss Carmichael's Conscience," and a new story by Mr. W. C. Morrow, the author of "The Ape, the Idiot and Other People." Baroness von Hutten is a young American woman, who has lived much abroad for the last ten years, and two years ago married Baron von Hutten, who has the privilege of being a very-many-times great-nephew of Ulric von Hutten, the great satirist and friend of Luther.

The Rambler.



From "Peter Paul Rubens."

Copyright, 1899, by Charles Scribner's Sons.

THE INFANT JESUS AND ST. JOHN

[Albertina Collection.—From a photograph by Braun, Clément et Cie.]

OLD AND NEW MASTERS

A REVIEW OF RECENT WORKS ON LIFE AND ART IN FLANDERS, ENGLAND AND POMPEII

IN truth there were giants in those days. Inevitably this thought comes as we examine the sumptuous edition of *Rubens: His Life, his Work and his Time*, by Émile Michel. The author of the "Life and Work of Rembrandt" finds here a subject congenial to his talent as critic, and demonstrates a capacity for historical research without which the life of the painter-diplomatist could not be adequately given. In a temperate and judicious manner he reviews the recently discovered facts concerning the disputed birthplace of Rubens, settles with nice accuracy the relative claims of his three masters in the development of his talent, and with critical analysis follows the course of his long career, giving due weight to the important historical events with which he was connected, without sacrifice

of his dominant characteristic as a painter endowed above all other painters with an

RUBENS: HIS LIFE, HIS WORK AND HIS TIME. By Émile Michel. Translated by Elizabeth Lee. With 29 color plates, forty photogravures, and 200 text cuts. Charles Scribner's Sons, 2 volumes, royal 8vo, \$15.00 net.

THE LIFE AND LETTERS OF JOHN EVERETT MILLAIS. By his son, John G. Millais. With 350 illustrations, in photogravure and half-tone. Frederick A. Stokes Co., 2 volumes, 8vo, \$10.00.

BRITISH CONTEMPORARY ARTISTS. By Cosmo Monkhouse. With illustrations in photogravure and half-tone. Charles Scribner's Sons, 8vo, \$5.00.

PICTURES AND POEMS BY DANTE GABRIEL ROSSETTI. Arranged by Fitz Roy Carrington. With mounted illustrations in photogravure. R. H. Russell, folio, \$5.00.

GREAT PICTURES AS SEEN AND DESCRIBED BY FAMOUS WRITERS. Edited by Esther Singleton. With 50 illustrations. Dodd, Mead & Co., 8vo, \$2.00.

CHRIST IN ART. By Joseph Lewis French. With 30 illustrations. Art Lovers Series. L. C. Page & Co., 12mo, \$2.00.

RAPHAEL. By Estelle M. Hurl. With 15 illustrations. Riverside Art Series. Houghton, Mifflin & Co., 12mo, \$1.25.

exuberant sense of life and capacity of production. Side by side with this dual capacity as trained artist and trained diplomat, Rubens presents another and very human character as a man, which permeates the pages of this book and gives the reader a sympathetic interest in the good citizen of Antwerp, the faithful husband of Isabella Brant, who writes after her death (Vol. II., p. 87): "She alone still fills my henceforth empty house, she alone lies by my side on my desolate couch," the kind father, alert in the in-

I should have found it hard to barter my precious liberty for the embraces of an old woman."

In honor of this new divinity the Flemish pagan forthwith proceeds to consecrate his brush to a series of pictures, of which Helena is the subject and which remains to this day, with all the reservations to which our modern taste subject them, the most vivid presentment of a living woman with which art has endowed us. *Autres temps, autres mœurs*, we have to-day what we are pleased to call a



From "The Life and Letters of John Everett Millais."—Copyright, 1899, by Frederick A. Stokes Co.

A PHOTOGRAPH OF THE FIRST CHEQUE RECEIVED BY MILLAIS

[The young artist was so delighted at receiving this reward that he at once sat down and made the above sketch of himself on the back of the cheque]

terests of his children, solicitous of their behaviour and their education. A fascinating character indeed, happy in his life, happy in his art, is the man pictured here; and not less human when in 1630, after four years of widowhood, he chooses a young wife, Helena Fourment, refusing to consider the suggestions of his friends that he better his condition by taking a wife from the Court circle (Vol. II., p. 142). Fearing "the pride which generally accompanies rank, . . . I preferred a woman who would not be ashamed to see me handle my brushes, and to be quite honest,

purser, more refined ideal of art than that of this old Fleming, a more exsanguined ideal I imagine he would term it, and, naturally enough, in his letters from Italy, in the numerous copies (which lacking the modern photograph he was forced to make to fix his memory of the works which he admired), and in the practice of his art, we find no trace of the influence of the primitive Italian painters whose work has directed our art and formed our taste in the last half century. Hence our view of Rubens must be tempered by considerations which were not of his time nor of his



From "The Life and Letters of John Everett Millais." Copyright, 1899, by Frederick A. Stokes Co.

THE MINUET

[By permission of H. Graves & Son]

nature. This consideration apart we must perforce acknowledge him a giant among painters. The volume of his work alone, twelve hundred pictures and four hundred drawings still existing, might not in itself constitute a claim for high rank. When we

consider, however, the average size and the myriad figures of his compositions and the painstaking highly finished character of his single figures, the portraits especially, it is difficult to realize that, even with the aid of pupils, one single human life could

encompass such a result. The selection of three hundred and fifty of these works reproduced in Michel's volume has been so wisely made that it comprehends every side of the master's accomplishment. Detailed reference to these pictures cannot find place in this brief paper, but it may be said that to a fairly complete knowledge of Rubens's art, which the average art lover may possess, there are many surprises not only in individual works but in their character. Works like the "Garden of Love," or the "Nymphs bearing a Cornucopia," both in the Prado, have an elegance which is hardly surpassed by any Italian master and a sense of beauty which we are too prone to deny to Rubens. Such qualities go far to temper the gross exuberance of pictures like the "Kermesse," or the hastily brushed canvases, superb though they be in their decorative effect, of the "Triumph of Marie de Medici," of the Louvre. "The Last Judgment" of the Munich Gallery in its impetuous descent of entangled figures lives with a life denied to the graver presentment of Michael Angelo, and the rich "Autumn" of the National Gallery presages the great school of landscape yet to come in the land which gives the picture its final resting-place, while the "Adam and Eve," of The Hague Gallery, with its beautiful group of trees, its figures and animals, depicts with masterful plausibility the delights of an earthly paradise. In the portraits all the qualities of the master painter are present, but above them and governing his impetuous brush is a humility (if the term is not too strong) in the presence of nature. Here at least there is little of the superb *bravura* with which the magnificence of his decorative canvases is tinctured. There is naught of timidity either; it is rather the passionate lover conscious of his merits and yearning for acceptance who lays the offering of his technical accomplishment at his mistress' feet. And

the result is a series of portraits of men and women which run the gamut from childhood to old age. Enumeration here would mean little, but excellently reproduced, as they are in the pages of this book, they are easily accessible and serve to complete the picture and round the sum of accomplishment of the gifted, good and sane Rubens. To the translator of these two volumes, Elizabeth Lee, a word of thanks is due. The work is done simply and well, and the task of rendering in English the freer French which minutely records the life and works of this great man living in an age and producing works which we consider grosser than our own, presents difficulties. Without evasion or suppression, but also without offence, the translation is presented in limpid English, and to the happy conjunction of author and translator we owe a book which all artists and all lovers of art should possess, the faithful portrait of a giant in artistic stature and a man indeed.

It is a happy coincidence which brings the biography of another great artist to our hands at the same time: *The Life and Letters of Sir John Everett Millais, President of the Royal Academy*, by his son, John Guille Millais, with three hundred and sixteen illustrations. The coincidence is striking, inasmuch as both men may be taken as typical figures of their time, for after the perusal of these volumes one is tempted to consider Millais, without underrating him as an artist, as above all a typical Briton. Nor does the resemblance, given the change effected by times and manners, end here. Millais's production was characterized, at least in his post-Pre-Raphaelite days, by an amazing facility and was numerically abundant. Like Rubens, his lines fell in pleasant places, he was a friend of the great, his talents brought him ample pecuniary reward and the fortune thus gained was wisely administered. Between the lines



From "British Contemporary Artists."

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LORD TENNYSON

[By George Frederick Watts, R.A. Photograph by F. Hollyer, after the unfinished study in oil in the possession of the artist. The painting was finished in May, 1890]

of his son's affectionate presentation we read the insular contentment with all things British and distrust of all things extraneous to the happy isle which the typical Englishman feels and which, to be fair, makes him and his country a

quantity not to be lightly estimated in the balance of the world. Were ambassadors chosen to-day from the ranks of the artists Millais would have made, it is fair to presume, a more satisfactory representative of his country than the courtly



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THE DEPTHS OF THE SEA

[By Sir Edward Burne-Jones, Bart. Photographed by Henry Dixon after the oil picture. By permission of the owner, R. H. Benson, Esq.]

Leighton, whose talents in that direction were not in English eyes free from the taint of foreign influence, and the resemblance between Millais and Rubens might have been carried farther.

In modern painting, and more especially from the standpoint of American art, with its large admixture of inherited Anglo-Saxon tendencies and (almost exclusively) Gallic art training, Millais is an interesting figure to study. His great precocity, to which a number of early drawings reproduced in these volumes testify in a not too convincing manner, stood him in good stead, inasmuch as it determined his parents to place him in an art school at the age of nine; and we find Millais exhibiting in the Royal Academy of 1847 a picture painted at sixteen. The picture entitled "Pizarro Seizing the Inca of Peru" shows little originality, and the undoubted skill which it has is somewhat explained when it is looked on as the work of a youth who had already had seven years' training by the best masters to be found in England at the time. Far more significant is a portrait of an old man and a child in a carefully painted interior, which Millais painted in the following year. Here is seen the pre-Raphaelite of 1849, when the mystic initials P. R. B. first appear on the famed "Isabella" of that year. The encounter with Holman Hunt and Rossetti, the natural dissatisfaction of the trained student, keen to perceive and gifted to record the insistent facts of nature, wearied with the prevalent sloppiness which was the dominant note of the English painting of the time, led him to embrace the tenets of the new belief. The name meant little; it appears that none of the men had more than a slight knowledge of the works of the primitive painters of Italy, and in Millais's correspondence of the time



From "Pictures and Poems by Dante Gabriel Rossetti."

Copyright, 1890, by R. H. Russell.

"FOUND"

there is no reference to any of the real pre-Raphaelites, many of whose works were already in the National Gallery. But if detail, unshirking fidelity to nature was wanted—if, to make a work of art, unswerving reliance on nature was in order—who so fitted as Millais? Therefore, for the next few years we have a most interesting record of the processes, mental and technical, which produced in rapid succession "Ferdinand Lured by Ariel," "Christ in the House of His Parents," "Ophelia" and "The Huguenot."

Considering the merit of these works their method of production from the standpoint of later painters is amazingly illogical. To-day the painter realizes that the ever shifting sun permits him to paint

but an hour or two out of doors before his light is changed and the relations of everything before him altered. The extremists in out-of-door painting, Monet and his disciples, count a half hour as the limit, but Millais (Vol. I., p. 119) sat "tailor-fashion under an umbrella throwing a shadow scarcely larger than a half-penny for eleven hours." Moreover, our conscience to-day permits us to work on a figure picture out of doors only when our model is in place to study the relation between figures and landscape, but Millais's canvas at this time showed simply a white space where "Ophelia" was yet to be painted from a model in the studio. And this painstaking study from nature went on, it would appear from the letters, from July to November, without hindrance from the



From "Pompeii: Its Life and Art."—Copyright, 1899,
by The Macmillan Co.

SPECIMEN OF WALL DECORATION. FOURTH STYLE

changing season! Undoubtedly, while the young painter believed himself to be simply recording the truths of nature, adding nothing of his own, he had, firmly fixed in his mind, the entire effect and composition of his picture, and, using all these details to further a preconceived end, his practice differed in no wise from that of painters of imaginative power from time immemorial. Later in his career we will find him far more truly subservient to nature in the "Eve of St. Agnes," painted in 1862. This was painted in the old mansion of Knole Park. His canvas lit by a bull's-eye lantern, while,

"Full on this casement shone the wintry moon,
And threw warm gules on Madeleine's fair breast,"

with his wife in appropriate costume as the model for Madeleine, Millais painted for three nights. With every element of his picture before him he achieved a marvelous truth of effect, and incidentally disproved Keats's fancy that moonlight through stained glass would cast a ruddy hue.

By the time this picture was painted, however, Millais had deserted the ranks of the P. R. B., and for the rest of his life his production was marked by great breadth of treatment, entering, with differences due to the period in which he lived and to his personal temperament, into the traditions of the best English art as exemplified by Sir Joshua Reynolds and Gainsborough. His mental process from the first was to search for and find a subject which would tell a story, which should interest people. In this his good sense as a middle-class Englishman never deserted him, while his artistic sense kept him, in a majority of instances, from treating subjects best expressed in words.

The consideration of his art leaves scant space for a description of the man which may best be left for the book to accomplish. The record of his life, the environment that made and kept him, save for his one great gift as an artist, the typical "fine old English gentleman," is most interesting. He is allowed to tell his own story by means of his letters which show a kind and generous spirit, ambitious for fame and fortune, never questioning the social laws of the civilization in which he lived, but willing to allow and to further the interests of his friends; a man to be loved. The pride of his son in such a father is amply justified, and his contribution to the book in joining together the letters with a thread of narrative and in

selecting such contemporary criticism and tributes from fellow artists and friends of Millais as serve to tell the story of his life, is done with good taste and judgment.

Another book, *British Contemporary Artists*, by Cosmo Monkhouse, covers some of the same ground in giving a brief account of Millais's life, with reproductions of his principal pictures and a critical estimate of his art. Originally printed in *Scribner's Magazine*, this, together with other papers on Burne-Jones, Leighton, Watts, Orchardson and Poynter, gives a valuable aid to a good understanding of English art as exemplified by the principal men of the latter end of this century. Alma-Tadema is also included by virtue of residence and naturalization. Mr. Monkhouse, as a critic of long-established reputation, is aware of other aims in art than those of his own countrymen, and in his preface frankly confesses the limitations of the English school. Within these limits, however, this is a good array to look upon. The lessons of Millais, who learned his art at home; of Leighton, whose education was entirely Continental, and of Watts, whose training partook of both influences, have not been lost. The English artist of the present can draw and paint as he of 1850 seldom could; and that he has something to say, that he interests his public, is an added virtue.

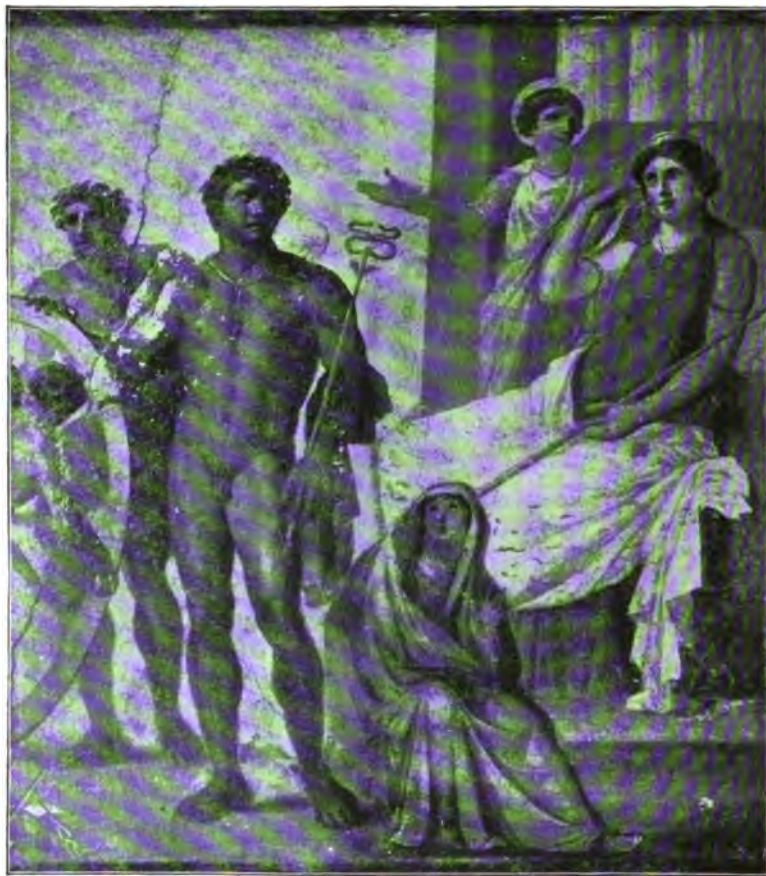
Flemish and English customs as seen through the medium of the biographies of Rubens and Millais offer a curious contrast to life in the early years of the Christian era, which is vividly portrayed in *Pompeii: Its Life and Art*, by August Mau, translated by Francis W. Kelsey.



From "Peter Paul Rubens."—Copyright, 1899, by Charles Scribner's Sons.

THE OLD WOMAN WITH THE BRAZIER
[Dresden Gallery]

This sense of life is not the least of the merits of the book, for as the translator points out in his preface the Vesuvian city "played an unimportant part in contemporary history: the name of not a single great Pompeian is recorded." Professor Mau's erudition therefore has been directed to countless bits of evidence unimportant in themselves, but bearing when joined together their proper relation to a whole which gives us a realizing sense of the life and art of the city hidden from the sight of the world in the year 79. In orderly sequence there is presented a description of the situation of the city, its history before and after the catastrophe and a record of its disinterment, in the form of an introduction. Then follows a minute description of the public places and buildings taken one



From "Pompeii: Its Life and Art."

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THE PUNISHMENT OF IXION

[Wall painting in the house of the Vettii]

by one, with accompanying plans, engravings of the buildings as they are to-day and restorations which bear the impress of veracity. As we read the details of the construction of the various edifices, the explanation of their interior arrangement, and the purposes for which they served, the reality of the whole is felt to be more than mere conjecture. In point of fact a residence of twenty-five years in the ruined city has given Professor Mau an authority to speak which is shared by no other student of Pompeii. Added to his clear exposition of the results of his research nearly three hundred illustrations serve to

elucidate the narrative. In Part Five, after including the description of the principal buildings in the course of which occur references to many works of art, the author considers more specially the architecture, sculpture and painting of the city. In the first and second of these manifestations of art the buried city cannot boast of works of the first order, though the well-known bronzes of the Naples museum have qualities of charm and grace which are naturally absent in the great masterpieces of Greek art. In painting, however, the remains found in Pompeii give us almost the only insight into the art as

practised by the ancients which we possess. Unfortunately Pompeii was too modern a city to contain examples of what we must believe was a sister art to architecture and sculpture. The esteem in which great painters were held at the time of the best Greek art is the only evidence that the more perishable works of painting equalled the works of these sister arts which have come down to us. The more than two thousand paintings brought to light in Pompeii are of varying merit though none can pretend to be of the first order. The pleasure-loving city knew only the decadence of painting, and the works found, all of a decorative character, reflect the time when they were painted. The methods employed by the various artists are well described without abuse of technical terms, and as the style in which these decorations were conceived has withstood the attacks of time, and is in some favor in our day, there is much in these chapters to interest the general reader. The translator has succeeded in casting all this in a pleasant, readable style which the amplitude of detail does not serve to confuse, and to the author and translator combined we owe a fuller knowledge of the buried city than has been heretofore combined in one book.

To a lover of beauty, to those who believe that one of the highest motives for a work of art is the service of beauty, the name of Rossetti will always be a talisman. It was a happy idea therefore to join examples of his double service to poetry and painting in *Pictures and Poems by Dante Gabriel Rossetti*, arranged by Fitz Roy Carrington. We again hark back to Pre-Raphaelitism in these works and see how deeply imbued with the spirit of the

early painters was Rossetti in the "Girlhood of Mary Virgin," exhibited in 1849, the same year as the *Isabella of Millais*, to which it is far superior in all the elements of sentiment and but little inferior technically. In this and the picture of the Annunciation the following year Rossetti is the willing listener to the wise teachings of Ford Madox Brown. Later his art, like some splendid hot house flower, is somewhat over colored and capricious in form, undoubtedly, though even then at times as in the "Sea Spell" and "Fiammetta" there is a sufficient and very lovely sense of form. It is pleasant to possess this collection of pictures with their poetical paraphrases from his pen, and the use of photographic platinum prints mounted on dark gray paper makes the book a faithful record and gives it a character of its own. Of modest pretensions, *Great Pictures as Seen and Described by Famous Writers*, edited and translated by Esther Singleton lends a literary rather than artistic interest to the pictures fairly well reproduced in half tone, with which it is adorned. *Christ in Art*, by Joseph Lewis French, brings together some thirty or more types of Christ as interpreted by painters ranging from Leonardo da Vinci to Gabriel Max. There is a pleasant accompaniment of text, and the book is not without value to the student. In the Riverside Art Series there comes a small monograph on *Raphael*, edited by Estelle M. Hurl, which is addressed to young students, and is likely to be useful. It contains reproductions of fifteen of Raphael's pictures, a list of books of reference and brief description which the author states "has only the modest aim of making the pictures intelligible."

Will H. Low.



From "Life and Character."

Copyright, 1899, by Harper & Brothers.

MR. SMEDLEY IN HIS STUDIO AT BRONXVILLE

COLLECTIONS OF MODERN DRAWINGS

TO those who have watched the progress of *The Education of Mr. Pipp* from the time when a trip abroad was suggested by Mrs. Pipp and the girls, until that happy hour when Mr. Pipp realizes that he has not lived in vain, the publication of the completed series of drawings by C. D. Gibson, in so handsome a manner as that in which it now appears, will be especially welcome. Thanks to the generous size of the page the reproductions are upon a sufficiently large scale to do ample justice to the originals, and, in some cases, there is even a positive gain by reduction in the increased richness of the blacks. These drawings are, without doubt, the best work that Mr.

Gibson has produced, for, in addition to the greater diversity of character realized,

THE EDUCATION OF MR. PIPP. Drawings by C. D. Gibson. R. H. Russell, oblong 4to, \$5.00.

ENGLAND. By C. J. Taylor. R. H. Russell, oblong 4to, \$5.00.

LIFE AND CHARACTER. Drawings by W. T. Smedley. Harper & Brothers, large 4to, \$5.00.

PLANTATION SKETCHES. Drawings by J. Campbell Phillips. R. H. Russell, oblong 4to, \$3.00.

SKETCHES OF LOWLY LIFE IN A GREAT CITY. By M. A. Woolf. G. P. Putnam's Sons, oblong 4to, \$2.00.

THE SQUARE BOOK OF ANIMALS. Drawings in color by William Nicholson. R. H. Russell, 4to, \$1.50.

OUTDOOR PICTURES. By Thure de Thulstrup. In colors. F. B. Stokes Co., oblong 4to, \$5.00.

ANNANCY STORIES. Drawings in color, with text, by Pamela Colman Smith. With an introduction by Thomas Nelson Page. R. H. Russell, 4to, \$1.50.

ANIMAL JOKES. Written and illustrated by Mary Baker-Baker. R. H. Russell, oblong 4to, \$1.50.

THE THREE BEARS. Written and illustrated by Frank Ver Beck. R. H. Russell, 4to, \$1.50.

there is finer grouping, better balance, than in any previous work. Such drawings as "At Sir Humphrey Plungington's the talk relates chiefly to the approaching Derby," and "On the occasion of Mr. Pipp's birthday a ball is given at Carony Castle," viewed merely as arrangements in black and white, are a distinct advance on drawings executed a year or two ago, and answer with a very definite negative the question whether Mr. Gibson's work shows any falling off in quality. Mr. Pipp himself is a very real addition to our circle of friends, and any American who does not feel an increase of pleasure when he sees the contrast presented by women of other nationalities to his own countrywomen, as represented by the Misses Pipp, should take example by Mr. Pipp and try a trip abroad.

If *England*, by C. J. Taylor, is the pictorial record of a summer holiday, the artist must have taken with him such a liberal supply of the proper holiday temper, that it lasted throughout his stay in England, for in these eighty drawings, recording his impressions of places and of people, there is a brimming over of sunlight and cheerfulness that is as delightful as it is refreshing. The brighter, happier side of life—life in the country—is that which has most appealed to him: Henley Week, Hunting in Gloucestershire, Up the river to Hampton Court, Afternoon Tea in the Garden; nor have the delights of "Appy Ampstead" been overlooked, for here, pictured to the life, is that necessary adjunct to Harriet's Holiday, the vender of "Ladies' Tormentors"—"Two a penny—all the jolly fun." Mr. Taylor's drawings always reproduce well, but in this book the reproductions are so exceedingly good that little, if any, of the quality of the originals has been lost. As in the case of *The Education of Mr. Pipp*, the size of the page—twelve by eighteen inches—permits of the drawings being given in

almost perfect facsimile and without any appreciable loss of values. While remarkable for their truthfulness the general impression of England conveyed by these drawings is so pleasant that the average person, visiting England for the first time, is apt to find the reality fall short of his expectations, which, of itself, indicates the power of selection happily exercised by the artist in making these sketches. Where so much is excellent, and indicative of appreciative observation, it is to be regretted that Mr. Taylor should not have drawn the trees, which are, perhaps, the most characteristic and beautiful feature in English landscape, with a greater regard for their growth and texture. This is, in several instances, all the more to be regretted inasmuch as the artist shows, in a number of drawings, that he understands and appreciates tree-forms and can draw them well when he feels so disposed.

The well-printed and handsomely bound volume entitled *Life and Character*, which contains more than fifty excellent reproductions in half-tone of wash-drawings and water-colors by W. T. Smedley, is one of the most welcome books of the season. That such a collection of Mr. Smedley's work should not have appeared years ago is the more surprising when it is remembered that his reputation as one of America's foremost illustrators is of nearly twenty years' standing, and has been steadily growing from the first. The book has come at last, and if some of our favorite drawings have been omitted from its pages a sufficiently large number have been retained to worthily show the variety of Mr. Smedley's work, while the drawings selected have been reproduced in a manner befitting the excellence of the originals. These new reproductions have the advantage of being upon a much larger scale than was possible when the illustrations appeared in the pages of the magazines for which they were originally

intended, and with this increase of size has come a corresponding increase of beauty. To single out any particular drawing for mention where all are so good, is hardly worth while, but if any American illustrator has done more truthful work than appears in "Rumors of War," "Easter Sunday on Fifth Avenue," "The First Day Out," or "Art Students," his work has yet to be published. Both the artist and the publishers are to be congratulated upon the appearance of this book.

In *Plantation Sketches* J. Campbell Phillips shows himself to be an able de-

lineator as well as a close student of negro character, and demonstrates that he is as much at home in this genre as when depicting "society" men and maidens. The artist is most successful in such sketches as "Dreams of By-gone Days" and "In Dixie Land," for in some of the drawings there is a lack of unity; the composition does not "hang together" well, even though each individual figure is well rendered. Mr. Phillips's understanding of negro character seems to be, at present, in advance of his technic, and there really is no excuse for the poor drawing of feet in several sketches, nor for the dog in "Between Two Fires."

To gather together more than 150 drawings by one artist, all of which deal with the same class of subject, is a severe test of any illustrator's work. In *Sketches of Lowly Life in a Great City*, by the late M. A. Woolf, has been preserved, in a more permanent form than that of the weekly illustrated paper, the best work of a good man, who was also an able and a sincere artist. That the collection, as a whole, is even more interesting than are the single drawings of which it is composed is a proof of its quality, and that the prevailing feeling is that of depression speaks of itself for the truthfulness of the pictures. Unlike many drawings which have a moral purpose, these sketches by Woolf are never tedious. If Charles Dickens had seen fit to train himself as an illustrator, he might well have drawn such pictures as "Agnes, Does Your Father Drink Too?" "Her Small Wish" and "She Must Be Getting Better—It is the First Time She Has Smiled." The interest of work of this kind is not restricted by nationality nor speech—it speaks the universal language, to be understood of all. At this winter season it is worth while to turn to the drawing on page 63, and be reminded that "when you send to the Armenians, let it be by way of Mulberry Bend."



From "England: By C. J. Taylor."—Copyright, 1899, by R. H. Russell.

A BLACKBERRY GIRL

Upon the reverse of the title-page of *The Square Book of Animals*, by William Nicholson, appears this Note: "The Book of Animals was designed by Mr. Nicholson in 1896." Is this Note kindly inserted by the publisher for the benefit of those persons who might otherwise look, and look in vain, for an advance upon, supposedly, earlier work by Mr. Nicholson? If so, it was well thought of, for these cuts, intrinsically interesting though they be, add little to a reputation based upon such masterly productions as the portraits of the Queen, of Whistler, and of Bernhardt, and of many of the cuts in the "Alphabet." Of the thirteen animals depicted, the finest are "The British Bull Dog," "The Lucky Duck," and "The Cock o' the North," the last named being the gem of the collection, and worthy of a place amongst the most successful portraits by the artist. The Rhymes by Arthur Waugh are of unequal merit. That for "The Lucky Duck," is an extension but hardly an improvement upon, William Drummond of Hawthornden's Epigram "Of the Isle of Rhe,"

"Charles, would ye quail your foes, have better
luck,
Send forth some drakes, and keep at home the
duck."

while the rhyme facing "The *Un* common Cat" is afflicted with a superabundance of feet—possibly to match the excessive number of the cat's tails!

If any evidence were needed to prove that although great improvements have been made, of late years, in color-printing in America, much yet remains to be done before really satisfactory results are produced, *Outdoor Pictures* would furnish it. That the twenty-five pictures, representing a wide range of sports, which go to make up this book, have been executed by Thure de Thulstrup is, in itself, equivalent to saying that the drawings are more than usually good; the reproduc-



From "The Education of Mr. Pipp"—Copyright,
1899, by R. H. Russell

MR. PIPP HAS ASSERTED HIMSELF

tions are well made and the presswork is satisfactory; the color-printing alone leaves something to be desired. Publishers being, of necessity, specialists in their several departments, know perfectly well what is in demand, and it may be that in the present instance the color is intentionally keyed up to a "holiday pitch," but whether the sale of such a book as this would be appreciably lessened if a quieter and more natural color scheme were carried out, is an interesting question. As the book now appears, the pictures printed in brown suggest better and truer color than is realized in the drawings in which full color has been attempted. To those who prefer their artistic food rather highly seasoned, this volume will, most probably, be very welcome.

That *Annancy Stories*, by Pamela Colman Smith, should win praise from such an authority on folk-lore literature as Thomas Nelson Page, places them at once in such good company that the reader is justified in expecting the illustrations—since illustrations have been provided—to be of a corresponding degree of excellence. Unfortunately such expectations are not realized by this volume. There is no need to disagree with Mr. Page when he speaks in his brief introduction of these drawings as "original," but is an "originality" based upon a neglect or an ignorance of accepted standards of truth and beauty worth having? When it pleases a true artist, such as T. S. Sullivant, to change the proportions of men or of animals, he does not find it necessary, in order to make his work humorous, to disregard the laws of anatomy nor to assume the technic of a child of six, and there seems no valid reason to believe that a stricter adherence to natural truth would lessen in any degree the interest of Miss Smith's drawings.

There is much in them that is interesting and no lack of imagination, why then wilfully descend to such trivial absurdities as abound in this book?

"We must be careful not to raise our heads just here, or they will be out of the picture," says the ostrich to his mate in *Animal Jokes*, and in profiting by this advice and wisely refraining from any elaboration Miss A. Crawford and Mrs. Mary Baker-Baker have in a great measure, disarmed criticism, and their book can be enjoyed because it is humorous in an unpretentious and unforced manner. This simplicity and directness is a distinct advantage here, inasmuch as the impression conveyed in each case is that of an impromptu joke, "shot on the wing," so to say, and pictured while still warm. Cerberus after "a night out," the expense of providing a tarantula family with shoes, the ill-fitting clothes of the rhinoceros and numerous others are amusing, not because they tell new stories, but because all non-essentials have been omitted and the joke, pictured and written, is in plain view.

Rarely has the title of a book been of more value than in the case of *The Three Bears*, by Frank Ver Beck, for not only does the name call up reminiscences of that classic story, "Little Golden Hair and the Three Bears," but it indicates beyond all possibility of dispute the species of animals intended. Without this guide, thoughtfully provided by the artist, these animals might be mistaken for badly stuffed specimens from Sibyl's Garden of Pleasant Beasts. Presumably the drawings are intended to be humorous, but contrasted with the edition of "Uncle Remus" published in 1895, which contains more than a hundred little masterpieces of illustration by A. B. Frost, such a volume as this is pathetic—or impertinent.

FitzRoy Carrington.

THE LITERARY NEWS IN ENGLAND

WHETHER for good or ill—this is not the place to discuss the ethics of the struggle—England rages with the Boer war fever. The fact overtops all other considerations, and literature in consequence is suffering severely. All our poets, from the Laureate upwards, have broken out in verse. Mr. Swinburne and Mr. Meredith have appeared with sonnets, Mr. Kipling (whose health is still far from good) has become a hero twice over with the bellicose ballad, "The Absent-Minded Beggar," which has been recited or sung at music halls all over London and the provinces. Mr. Thomas Hardy has emerged from his reticence in Dorchester with one of the best sets of verses he has ever written. Even the Bible, bound specially in khaki by the Oxford Press, has been issued for Tommy Atkins. Books innumerable, from popular histories of regiments at the front, to stately works on South Africa, have poured forth in bewildering profusion, and new editions of books of travel and political controversy have been prepared rapidly; Mr. Murray, for instance, being credited with no less than four important reprints. But of other literature small notice has been taken, and several books have been held over until the public resumes its normal attitude. Of course the newspapers have had it all their own way—at the expense of the publishers. One paper-maker tells me that whilst he has been inundated with orders for newspaper material, his business in book papers has fallen off completely owing to the crisis.

And not only has the war created a great literature of its own—which can hardly be expected to interest American readers as deeply—but the whole literature of imperialism, of which the Trans-

vaal struggle is only a part, has received a fresh fillip. During the past few years, when we have been wakening to the fact—for long obscured and incredible to the mass of our people—that we have a great empire, many books bearing on our adventures on the Continent of Europe and in our Colonies have been written. One of the most important of these is Rev. W. H. Fitchett's new work in four volumes, published by Smith, Elder, under the title "How England Saved Europe," the story of the great war, 1793–1815. It is significant of our warlike spirit at the moment that Mr. Fitchett is a clergyman. Indeed, nothing has pained the Peace party and the Irish members more than the fact that the parsons of all creeds have failed to raise their voice against the Boer war. Some of them, especially South African missionaries, have even aided and abetted the campaign. Mr. Fitchett, who used to write under the name Vedette, is a Wesleyan minister in Melbourne, where he has edited the *Review of Reviews* (its originator, Mr. Stead, has been the most dominant opponent of the Boer war). His "Deeds that Won the Empire" and "Fights for the Flag" have been great successes; hence his present and more ambitious work. It must be remembered, too, that it was a churchman—the late Professor Seeley—that set this fashion of literature about the Empire, for his "Expansion of England" was a pioneer essay on what had been, till his advent, an unpopular topic. This type of literature is now being written for school-boys, for the Cambridge Press has issued "A Short History of the Expansion of the British Empire, 1500–1870," for schools and training colleges. Another work of importance on the same subject is Mr. Beckles Wilson's story of the Hudson's Bay Company,

which Messrs. Smith & Elder have issued in two handsome volumes. Mr. Beckles Wilson, who is a Canadian, or Newfoundlander, did a good deal of work for the Harmsworths in London a year or two ago, and I believe he is not unknown in New York.

Continuing in the same strain—for one cannot escape from it—I am reminded of Mr. Winston Spencer-Churchill's important book, "The River War," which deals with the Reconquest of the Soudan. Mr. Spencer-Churchill, who has been wounded in the Transvaal, has had an extraordinary career for so young a man. The elder son of the late Lord Randolph Churchill, he entered our army on his majority in 1895. He served with the Cubans in your war, in our own operations in Malakand in 1897, in Tirah in 1898, and later in the Soudan, for he was present at the battle of Khartoum with the brilliant 21st Lancers. He has now left the army—he was a Hussar—and means to enter the House of Commons, where his father made such a name. He is three years younger than the author of "Richard Carvel," with whom he has more than once been confused by careless journalists. The name Winston has been common in the family since John Churchill, the Devonshire lawyer, married Sarah Winston, the Gloucestershire heiress, early in the seventeenth century, thus becoming the father of the great Duke of Marlborough, whose daughter Anne married Charles Spencer, the Earl of Sunderland, and carried on the Dukedom, which to-day is so closely allied with America. Mr. Spencer-Churchill—the doubled-barrelled name is not only correct, but doubly useful to avoid confusing him with the novelist—inherits his literary ability not only from his father, but from his mother, and that fact makes him interesting to Americans, Lady Randolph's *Anglo-Saxon Review* is increasing the literary capacities of the

"nobility" in a statelier way than his Grace of Manchester is attempting. She has induced young Lord Lovatt—the descendant of the notorious Simon, who swung at the Tower for his complicity in the Jacobite struggle—the Duchess of Devonshire, and many other aristocrats, to enter journalism, which is very far from being the Grub Street of another day. Indeed, few symptoms of democracy are so interesting as the present invasion of letters by lords and ladies. For example, Messrs. Constable have just issued an elaborate portfolio of Lady Granby's beautiful drawings, including one of Mr. Kipling. Lady Betty Balfour, the sister-in-law of Mr. Arthur Balfour, has just edited the history of her father, the late Lord Lytton's Indian Administration of 1876–1880. The Earl of Malmesbury is engaged on an account of Hampshire for Messrs. Constable's "Victorian History of the Counties of England," while his aunt Susan, Countess of Malmesbury, now the wife of Sir John Ardagh, who, as Director of Military Intelligence at the War Office, has been very much in evidence lately, is as indefatigable as the most ordinary "lady journalist." Then the Duchess of Sutherland gave Messrs. Methuen a novel, "One Hour and the Next" for the autumn. Her half-sister, Lady Warwick, writes about everything. Her brother, Lord Rosslyn, runs a paper called *Scottish Life*, and earns his living on the stage, while her father, the late Lord Rosslyn, wrote some fine sonnets. I have referred before to this craze for writing on the part of a caste that used to despise the art; but I do not remember its ever having reached such an acute stage as now.

The novelists have had a bad time of it recently, for readers are more interested in fighting than in fiction. All the more credit to Miss Mary Cholmondeley (pronounced, as you know, "Chumley,") for the hit she has made with her story "Red

Pottage," of which Mr. Edward Arnold sold 8,000 copies in a few days. Her previous story, "Diana Tempest," induced some critics to expect much, and they have not been disappointed. And it is a woman who has made the other big hit in recent fiction, for Miss Ellen Thorneycroft Fowler's book, "A Double Thread," has passed its fiftieth thousand. Miss Fowler, who is the daughter of Sir Henry Fowler, the member for East Wolverhampton, made her first appearance in book form nine years ago with "Verses Grave and Gay." Her first hit, however, did not come till 1898, when she became famous with her story, "Concerning Isabel Carnaby." Speaking of woman novelists, I am reminded that Miss Marryat has died leaving nearly eighty novels behind her. How many of them are remembered, I wonder; certainly few in comparison with her father's vivid stories of the sea. Another industrious writer, Miss Dora Russell, is having a subscription raised for her, for she has fallen into bad health. A tablet in memory of Mrs. Emma Marshall is to be placed in Bristol Cathedral.

The modern novelist has many moods. The most notable example was the late Grant Allen, who could write about everything, and that within an ace of becoming an authority. Sir Walter Besant has specialized on the history of London. Mr. Clarke Russell has just written a book on the history of ships. Mr. Richard Whiteing will do a book on Paris—one of many, you may be sure, that the Exposition will call forth—and Mr. Rider Haggard has made more fame out of his new commonplace book on farming than he has got from any of his novels for many a day. The Haggards have been connected with the soil in Norfolk for many years, and the novelist is an enthusiastic farmer. It is remarkable how many books on farming have become classics from the day that Thomas Tusser gave England

his "Hundred Good Pointes of Husbandry," more than three centuries ago, and Arthur Young's famous series of monographs, down to the present time when agriculture is such a burning question here, thanks to the American corn-bearing prairies. Still another novelist is seen in a new light, for Mr. Samuel Gordon, the author of a "Handful of Exotics," is writing a story for the Jewish American Publication Society to illustrate the Hebrews' genius for commerce and their bent for intellectual pursuits. Mr. Gordon, who is connected with a London synagogue, is one of the band of young Jews, headed by Mr. Zangwill, who are proud of their origin.

The growth of the scientific spirit in all forms of serious inquiry is very notable. A good example will, I think, be found in a book called "The Struggle for Existence: a Study in Social Compromise and Adaptability." Mr. Stodart Walker, the author, is a medical graduate of Edinburgh University. He is a nephew of the late Professor Blackie, with whose venerable widow he lives in Edinburgh. He has done a good deal of literary work, including a book about his uncle. Edinburgh medical graduates seem to be following the lead of their doyen, Dr. Conan Doyle, for several of them have recently blossomed into literature. This tendency has been largely cultivated by Professor Ramsay, who has started the most interesting "settlements" in the Scots capital, and conducts the Evergreen Press, which introduced us to Fiona Macleod. Mr. Ricardo Stephens, who has recently written some clever novels, is one of the young Edinburgh men who are determined not to let young Oxford have it all their own way. In Sir Walter Scott's time it was the bar rather than the scalpel that kept up the literary reputation of Edinburgh.

The dramatic hit of 1898, after "The Gay Lord Quex," will be remembered as

Mr. Grundy's scathing comedy "The Degenerates," with which Mrs. Langtry made a new fortune. Even more interesting, however, was Miss "George Fleming's" comedy "The Canary," produced by Mrs. Patrick Campbell. Miss Constance Fletcher, to give her her real name, has, like John Oliver Hobbes, suddenly stepped out of fiction as a dramatist to be reckoned with. She was only nineteen when she published that remarkable story "A Nile Novel" in 1877, but she has done comparatively little work since. Her play "Mrs. Lessingham" did not bring Mr. Hare the money it ought to have done, but it was ingenious. New Yorkers had a chance to test her quality by her play "A Man and His Wife," produced at your Empire Theatre three years ago. In "The Canary" she proved herself as fresh as ever, with a new touch of gayety added to her art. Every lover of the theatre is glad that Mr. William Archer is to take up the thread of his admirable résumés of the play house, for Mr. Grant Richards is to issue his new book "Study and Stage." Mr. Walkley, whose place on the *Speaker* is now filled by Mr. Philip Comyns Carr, a son of the well-known art critic (now managing director of the Lyceum Theatre), has also brought together his work of the last five years in a book called "Frames of Mind." His earlier book, "Playhouse Impressions," issued by Mr. Unwin in 1892, was extraordinarily clever, though it lacked the strength of Mr. Archer's work, and the sincerity of Mr. Walkley's more recent output. Mr. Walkley, who took a "double first" at Oxford, entered the Civil Service three and twenty years ago, and is now in the Post Office. The recent convention in Washington took him to your side, and I think enlarged his outlook on many things. Of peculiar interest at the present moment to American readers is Mr. Charles Hiatt's life of Sir Henry Irving, which Messrs.

Bell issue. Sir Henry did record business in our provinces before he crossed the Atlantic, for his illness made him more popular than even some of his recent successes. An old friend of his, Mr. Austin Brereton, has just edited the illustrating of a wonderfully cheap one-volume reprint of Shakespeare for the Blackies, which will appear next year, and Messrs. Dent are re-issuing their beautiful Temple edition in twelve volumes.

As I anticipated, we have not heard the last of the dispute on copyright in reports of speeches which was raised by Mr. John Lane's issue of Lord Rosebery's addresses (as reported in the *Times*). Mr. Justice North in the Chancery Division of the High Court decided, it may be remembered, that an orator has no copyright in his speeches as reported in a journal, for, he argued, the reporter is as much an editor as a phonograph. The finding was grotesquely Gilbertian, and nobody was surprised when the Court of Appeal upset it. The printer or reporter of a reported speech, the Court declares, is not the author of the speech in any sense of the word "author." This, of course, is common sense, but the *Times*, which brought the action against Mr. Lane, who has withdrawn the book in the meantime, has appealed to the House of Lords, which will settle the question once and for all. The *Times*, I may add, is pushing the "Century Dictionary" with great vigor, having made a great financial success of the Encyclopædia Britannica. The fashion of books on the installment system is becoming a sheer craze. The *Standard*, till now so stately, is issuing a library of its own, edited by Dr. Richard Garnett, and the *Illustrated London News* has taken up Funk & Wagnall's "Standard Dictionary."

The sixpenny reprint may be regarded as a corollary of this payment-by-installment system. Many publishers, including

such a large distributor as Newnes, think the boom over, but the Macmillans are still inclined to report in its favor. Be that as it may, the "nimble" sixpence has now invaded such a serious department of letters as folklore, for Mr. Alfred Nutt has started a series of sixpenny "Popular Studies in Mythology, Romance and Folklore." Mr. Nutt, I need hardly remind you, is an enthusiast on the subject for its own sake, as well as from the mere business point of view. He is the only son of the late David Nutt, whose business he took up in 1878, after he had been trained as a publisher in Leipzig, Berlin and Paris. He joined the Folk Lore Society more than twenty years ago and has written largely on Celtic Saga, besides constituting himself the publisher *par excellence* of folklore literature. There is so much in the science that is popular, notably in the explanation of the fairy tales we have known from the nursery, that this experiment in science-at-sixpence will be watched with keen interest. I may note that the building in the Strand, opposite St. Clement Dane's, where Mr. Nutt occupies such a fine position, is to be swept away with Holywell Street.

Another new publisher has arisen in the shape of Mr. R. A. Everett, who is now running a rival shop to Messrs. Methuen in Essex Street, the *via media* of bookland in London. Mr. Everett has been manager to the well-known Indian publishers, Messrs. Thacker, with whom Sir Henry Irving started life half a century ago in a very humble capacity. He has adopted the commission method, which, despite the wretched output of certain houses, is slowly gaining ground, thanks to the efforts of the Society of Authors and Sir Walter Besant. He gets a good start as the publisher of Captain Hayes's well-known books on horses. An echo of the older publishers was heard at the beginning of December in the rooms of

Sotheby, Wilkinson & Hodge, who auctioned "a portion of the library of the late John Murray, Esq., of 50 Albemarle Street." The Byron manuscripts, however, still remain in the strong chests of Albemarle Street, where Mr. Murray now has the assistance of Mr. Bliss, whose influence is already being noticed on the output of the famous house.

Notes and Queries has been celebrating its jubilee at a time when it is more popular than ever, for we are in the midst of a revival of interest in antiquarian subjects of every kind, aided on the one hand by scientific genealogy, which is made to bear on the modern theory of heredity, and on the other by the Oxford school of history, which bases itself on infinite minutiae. All over England local imitations of *N. & Q.* (as we all call it), have arisen, and so the organ of Captain Cuttle flourishes more bravely than ever in Chancery Lane's historic atmosphere. The jubilee number contained a history of the little journal, and included some capital verses by Mr. R. H. Thornton, of Portland, Oregon. His only regret was that *N. & Q.* was not founded earlier than fifty years ago:

"King Solomon! In days long past
 Were you that rare Ecclesiast
 Whose watchful eye was daily cast
 On scenes of sainting and of sinning?
 Great preacher-monarch! O had you,
 With largely comprehensive view,
 Inaugurated 'N. & Q.'
 Three thousand years ere our beginning!

"You could have told us in a trice
 What cook (before the Age of Ice?)
 Composed that very grave advice
 To catch one's hare, and then to stuff it,
 You knew the chalks and marls and clays:
 Your plant-lore far exceeded Ray's:
 You saw the spider's works and ways
 Long, long before she scared Miss Muffet."

Notes and Queries is owned by Sir Charles Dilke, and edited by Mr. Joseph Knight, one of our most learned theatri-

cal critics. No figure is more familiar at a first night performance than the burly, bearded form of "Joe" Knight, whose geniality, escaping the penalties of profundity, has gained him the affectionate diminutive. His daughter is married to Mr. Forbes-Robertson's younger brother Ian (who is also an actor). Another note in journalism is the new series of the Liberal weekly, *The Speaker*, which used to be owned by Sir John Brunner, the great chemical manufacturer. Sir Wemyss Reid has handed it over to a number of brilliant young Oxford men, and it is being managed by Mr. Philip Comyns

Carr, to whom I have already referred. The young Oxford man is crowding into all forms of journalism. Mr. Carr began his career only recently in the office of the *Lady's Pictorial*, one of the Ingram group of journals. *The Speaker* is being cleverly done: but the curious lull in the partisan spirit of politics—due largely to the disappearance of Mr. Gladstone—makes party journalism an uphill business at present. Another new venture is the *Review of the Week*, which has been started by Sir John Gorst's son. It is an excellent penny's worth.

J. M. Bulloch.

WILLIAM MARSHALL

(Concluded from November)

JAMES HOWELL, the author of "Epistolæ Ho-Elanæ, or Familiar Letters," issued the first part of his curious and pedantic correspondence in 1645. The frontispiece is in compartments, and below the title which is in the centre of the plate, is a portrait of this copious letter writer. But the important portrait of the year is that of John Milton prefixed to the first edition of his Poems. While a beautiful plate, Marshall had the misfortune to give to Milton the appearance of a man well on towards middle age, whereas the portrait was supposed to represent him at twenty-one years. The story goes that when an impression of the plate was shown to Milton, he wrote below it four lines of Greek, which Marshall engraved on the copper, thinking they were in praise of his work. They have been translated: "Will any one say that the portrait was the work of an ingenious hand; my very friends, looking at my own natural countenance, know not whom it represents, but laugh at the awkward imitation of the idiotic artist."

"This," says the editor of the "Bibliotheca Anglo-Poetica," "is probably too satirical." It shows, however, that Marshall, like Shakespeare, whatever his knowledge of Latin, knew "less Greek."

Francis Quarles, author of "Divine [but tedious] Poems," was engraved in this year. The following year, 1646, appeared the portrait of James Shirley, playwright and poet, prefixed to his Poems, which, though interesting, is by no means as brilliant as that of the brave and unfortunate poet, Sir John Suckling, whose "Fragmenta Aurea," in which it appears, is so greatly prized by collectors. John Hall's portrait was prefixed to his Poems in this year, but is not among the most interesting from Marshall's hand. The great folio edition of Beaumont and Fletcher's "Comedies and Tragedies," the last of the great dramatic folios, and the first edition of these plays, was published in 1647. It contains the portrait of Fletcher, of which Humphrey Mosely, the publisher, states in the preface: "This figure of Mr. Fletcher was cut by severall Original Pieces, which his



JOHN MILTON

[From the original, in the possession of Mr. Chew]

friends lent me, but withal they tell me that his inimitable Soule did shine through his countenance in such Ayre and Spirit that the Painters confessed it was not easy to express him. As much as could be, you have here, and the Graver hath done his part." A most important testimony to the faithfulness of Marshall's work. The portrait and frontispiece of Robert

Baron's "Cyprian Academy," 1648, are exceedingly fine. The portrait was used for the same author's "Pocula Castalia," 1650, but the impressions in this volume are inferior.

John Quarles's "Fons Lachrymarum" of this year has both portrait and title by Marshall. Poor Quarles's "Fountayne of Tears," it must be confessed, is but dreary



ROBERT HERRICK

[From the original, in Mr. Chew's collection]

reading, which no doubt explains the reason why the writer—T. M., Thomas May—of the verses beneath the portrait says :

“ But for this Face the work had clearly gone
 For old smooth Quarles himself, and not his
 Sonne.”

This is very true. For downright gloom



SIR JOHN SUCKLING

[From the original, in Mr. Chew's collection]

it would be hard to choose between "Old Smooth Quarles's" "A Feast for Worms" and his son's "Fountayne of Tears."

Fortunately, Robert Herrick's "Hesperides," which appeared in this year, has been rescued from its long and unmerited neg-

lect. It is scarcely to be believed that there was no reprint of the "Hesperides" between the years 1648 and 1823. But the numerous editions since then bear abundant testimony that the lack of appreciation for the true poetic genius of Herrick has at last been fully attoned. Marshall has preserved for us the countenance of this quaint and charming poet, and thereby increasing the debt we owe him, as it is the original of all other and later portraits. Whoever "T. W." was, whether T. Weaver, as is probable, or T. Whitchcot, he wrote, or rather, as the title expresses it, "metaphrased" a poem called "Plantagenet's Tragical Story," published in 1649, and his portrait is prefixed to the title. "J. S.," who wrote the verses below the portrait, does not enlighten us on the question of the author's name. He tells us

"Our eyes may here a double Beauty find,
His face this shows, his Booke presents his
mind."

In the same year honest John Ogilvy, Cosmographer Royal, published his translation of Virgil. Edward Phillips, Milton's nephew, calls him, perhaps with a sly wink, "one of the prodigies of our age, from producing from so late an introduction into Literature so many large and learned volumes, as well in Verse as Prose." This Virgil is not one of his "large" volumes, and Marshall has engraved a portrait of the translator and a neat frontispiece containing scenes from the *Aeneid* and a bust of Virgil. With this year the portraits come to an end, and, although many of the plates continued to be used in later editions of the vol-

umes for which they were engraved, I have never seen an original plate bearing date later than 1649. In all probability Marshall died late in 1649, or early in 1650.

Marshall produced many engraved titles and frontispieces that it would be impossible to mention within the limits of this article, as well as a large number of portraits of royal and noble personages, statesmen and divines. To study him at his best care should be taken to secure very early impressions of his plates. The delicacy of his work combined with the softness of the copper plates permitted only a very few really brilliant impressions, so that there is great variation even in the first edition of the volumes in which they appear. The low rate of pay for which engravers were forced to work is no doubt responsible for much of the carelessness and evident haste that appear in many of his plates. Hollar is said by Caulfield to have worked for the booksellers for fourpence an hour, and it is not probable that Marshall received much more. Granted that many engravers have excelled him in strength and grace of line, that his designs are often crude and perhaps stiff, there is nevertheless a stamp of honest truth, and a charming quaintness of manner that go a long way to atone for the defects that a severe critic might find in his work. Dear old Marshall! We love him and we love his prints, and we can say of him as Flatman wrote of Faithorne:

"A 'Marshall sculpsit' is a charm can save
From dull oblivion and a gaping grave."

Beverly Chew.

NOTES OF RARE BOOKS

THE most important sale of the season, so far, was held at Messrs. Sotheby's, London, on November 20th to 26th inclusive. In the truly British way the auctioneer attached the name of a lord to the sale, and his name doubtless affected the prices. Among other books that came up for sale, were some fine illuminated Horæ, some valuable MSS., a series of books relating to gardening and floriculture, some of the rarer early writings of Kipling, and a complete set of the Kelmscott Press publications. As these latter had brought such unusual prices in July it was of more than ordinary interest to note whether these former prices would be sustained, and if not what would be the variations. We give below only those that have broken the record for the year. The only book missing was Savonarola's "De Epistola Contemptu." Estimating for the price the last copy fetched, we have a grand total for the books which cost original subscribers £144, an aggregate of £548, a slight advance on the total for the last sale in July. The following items broke any previous record. Defence of Guenevere, £9, 2s. 6d. (£8, 15s.); Mackail's "Biblia Innocentium," £27 (£24); Shakespeare, £16 (£15); Order of Chivalry, £6 (£5); More's Utopia, £8, 15s. (£8, 10s.); Swinburne's "Atalanta in Calydon" £15, 5s. (£11, 5s.); Two Trial Pages of Froissart, £11 (£10, 15s.); Love is Enough, £8, 5s. (£7, 5s.). The Chaucer had brought in July £58, 10s. It reached the sum of £64, verifying the prophecy of Mr. Quaritch that it will soon be a £100 book.

It is definitely decided that the American Art Association is to sell the library of the late Augustin Daly, and all his other properties, pictures, costumes, autograph letters, play bills, MSS. and dramatic mementoes are to go also. The date fixed is some time in March, and the sale will continue for several days. It is well known among his friends that Mr. Daly was an ardent book lover, and his books always were purchased both with an eye to pleasing his own fancy and to making a wise investment. It will be most interesting to note how satisfactory as a financial investment a library collected along such definite lines as his was will prove. The following notable books are among his collection, viz.:

The first four folio editions of Shakespeare, a fine collection of first editions of Lamb, Thackeray, Dickens and many other English authors.

Naturally the library is very rich in everything relating to the drama not only from its artistic side but also its literary. English poetry, so closely allied to the drama, is fully represented, while original illustrations, autograph letters, MSS. predominate.

Mr. Daly was an enthusiastic Grangerite, and his extra illustrated copy of the Bible is probably unique in the history of this art. Next in importance to it may be mentioned his copy of "Peg Woffington," an actress whose life he had written. Mr. Daly spent years in collecting material for this unusual book, and it is doubtful if any material can be produced either in England or America which excels his relating to this actress.

There have been various estimates made about the amount of money spent on his extra illustrated edition of the Bible, but it is safe to say that it cost him \$25,000 before it was put in the binder's hands. His collection of Lamb letters was probably the richest in this country, and it is no secret that he owns all the originals of the correspondence between Thackeray and Mrs. Brookfield, published by Messrs. Charles Scribner's Sons. At the McKenzie sale in London Mr. Daly acquired the original drawings made by Seymour for Pickwick Papers. The rejection of these is said to be the cause of Seymour committing suicide. Phiz, Cruikshank and many other illustrators of books are represented in this library by some of their choicest originals. Altogether the sale will be one of the most noted ones in the annals of this country.

It is not often one has the privilege of recording so important a contribution to our knowledge as the latest publication of the Rowfant Club, of Cleveland. The club so far has shown much enterprise and wisdom in its publications, and always adds something to our knowledge—instead of doing a little better what has already been partially done. The volume just issued by them is entitled "Biographical notes on a collection of editions of the book known as 'Puckle's Club,' from the library of a member of the Rowfant

Club." This is the result of an exhibition of this curious book held in the club rooms in March, 1896, and is therefore a catalogue as well as a bibliography of the subject. The Rowfant Club has had only two honorary members—Frederick Locker-Lampson and Austin Dobson. The latter writes a brief but characteristic introduction to the book, while "Tom" Johnson has etched a fine portrait of James Puckle, as a frontispiece. The volume is a demy quarto of seventy pages—printed on hand-made paper—and is issued from the press of Mr. Frank E. Hopkins, at Jamaica, Queensborough, New York. The book is illustrated by reproductions of many of the title-pages of the scarcer items, and has besides some facsimiles of bindings on some of the rarer books. Some curious facts are brought out in this volume which may be of interest to the collector. Puckle's "Club" has never secured a permanent place in English literature, and yet it was brought out the same year with the *Spectator*, and ran through seven editions before the close of the century. In 1817 so little was known about the author that there was not material enough at hand to furnish a memoir. Allibone's "Dictionary of Authors" in 1875 only gives an imperfect list of editions. The original edition was issued in 1711, and the title ran as follows: "The Club; or, a Dialogue Between Father and Son. In *Vino Veritas*, London, 1711." This bibliography records twenty-five different editions, the last being issued in Glasgow by David Bryce, and in New York by F. A. Stokes & Bro.

We append a check-list of various editions for those who cannot secure the book itself :

1. The Club, etc., etc., Printed for the Author, London 1711
2. The Club, etc., etc., Printed for the Author, London 1713
3. The Club, etc., etc., Printed for the Author, London 1713
4. " " " " Samuel Terry and John Redwood, London 1721
5. The Club, or a Gray Cap for a Greenhead, Symon, London 1723
6. The Club, or a Gray Cap for a Greenhead, King, London, N. D. 1723
7. The Club, or a Gray Cap for a Greenhead, Symon, London 1738
8. The Club, or a Gray Cap for a Greenhead, S. Powell, London 1737
9. The Club, or a Gray Cap for a Greenhead, P. Wilson, London 1743
10. The Club, or a Gray Cap for a Greenhead, Ruddimans, Edinburgh 1756
11. The Club, or a Gray Cap for a Greenhead, Bailey, Philadelphia 1795
12. The Club, or a Gray Cap for a Greenhead, Arch, London 1817
13. The Club, or a Gray Cap for a Greenhead (printed on heavy paper), Arch, London 1817
14. The Club, or a Gray Cap for a Greenhead (Large paper), Arch, London 1817
15. The Club, or a Gray Cap for a Greenhead (China paper), Arch, London 1817
16. The Club, or a Gray Cap for a Greenhead (printed on yellow paper), Arch, London 1817
17. The Club, or a Gray Cap for a Greenhead (printed on satin), Arch, London 1817
18. The Club, or a Gray Cap for a Greenhead (printed with green ink), Arch, London 1817
19. The Club, or a Gray Cap for a Greenhead (with proofs hand colored), Arch, London 1817
20. The Club, or a Gray Cap for a Greenhead (printed on rice paper), Arch, London 1817
21. The Club, or a Gray Cap for a Greenhead, Tilt, London 1834
22. The Club, or a Gray Cap for a Greenhead (re-print on cheaper paper), Arch, London 1834
23. The Club, or a Gray Cap for a Greenhead (white Chinese paper), Arch, London 1834
24. The Club, or a Gray Cap for a Greenhead, Bryce, Glasgow 1890
25. The Club, or a Gray Cap for a Greenhead, Bryce, Glasgow and New York 1890

Ernest Dressel North.

QUA CURSUM VENTUS

As ships, becalmed at eve, that lay
With canvas drooping, side by side,
Two towers of sail at dawn of day
Are scarce long leagues apart descried.

When fell the night, up sprung the breeze,
And all the darkling hours they plied,
Nor dreamt but each the selfsame seas
By each was cleaving, side by side.

E'en so—but why the tale reveal
Of those whom, year by year unchanged,
Brief absence joined anew to feel
Astounded, soul from soul estranged ?

One port, methought, alike they sought ;
One purpose hold where'er they fare—
O bounding breeze! O rushing seas!
At last, at last, unite them there!

At dead of night their sails were filled
And onward each rejoicing steered—
Ah, neither blame, for neither willed,
Or wist, what first with dawn appeared !

To veer, how vain ! On, onward strain,
Brave barks! In light, in darkness too,
Through winds and tides one compass guides—
To that, and your own selves, be true.

But, O blithe breeze, and O great seas,
Though ne'er, that earliest parting past,
On your wide plain they join again,
Together lead them home at last.

—From the "Poems of Arthur Hugh Clough." By permission of Messrs. T. Y. Crowell & Co.

CURRENT LITERATURE

"THE FIRST AMERICAN"

IN this new biography of Lincoln it is told again that he once refused to read a life of Burke, saying that all such books might just as well be written with blank places to be filled in with the hero's name when needed. In any life of Lincoln himself the blank places could not possibly be filled by any name but his own. Here especially the individual quality of the subject is emphasized, for the biographer has set himself the task of writing a personal rather than a political or, in any sense, philosophical account of his great subject.

Let it be said at once that in this task Mr. Hapgood has achieved a conspicuous success. He has put to admirable use a great opportunity. It is an opportunity which, in the nature of the case, can arise but once in its completeness. In point of time, a man must come exactly far enough from such a subject as the life of Lincoln to see it in its truest proportions. Nearer, the documents in the case will not all have been filed. From a greater distance, the outlines of a figure appear more definitely fixed, and the difficult work of destroying in order to reconstruct becomes necessary. At this precise moment a writer of the new generation meets with his opportunity—to examine all the records of Lincoln's earlier and later contemporaries, to extract, assimilate and give forth again, in the terms of current thought and speech, the best of what he has found.

It is also in the nature of the case that the result of such a process cannot afford any striking contribution of knowledge

and fact. Its success lies mainly in wise selection and the laying of stress upon significant points. In this matter Mr. Hapgood has announced his chief intention in his sub-title, "The Man of the People," and as such it is, perhaps, that Lincoln here makes his strongest impression. "The prairie male," to repeat the author's excellent term, stands clearly forth throughout the narrative. The facts of Lincoln's origin and early years are sufficiently familiar, but their close relation, in every outward circumstance, with the life of the "middle west" world to which he belonged, is revealed in the full measure of its importance. All the inward circumstances of melancholy, sympathy and humorous appraisal of himself and others receive their due of attention. Early and late the judicious use of anecdote, not dragged in merely because it is funny, but truly serving a good purpose of illustration, helps to explain not only the life, but the man. The constant recurrence of the stories, moreover, enables one to understand their effect upon his "official family" in times of perplexity. "Stanton sometimes used abruptly to leave the room when Lincoln began a tale, and other members of the cabinet would bite their lips when he started one of his stories in the presence of strangers." In different places Mr. Hapgood says: "It was, perhaps, when he felt most terribly that he needed his stories most," and, "in almost every month of Lincoln's history as President we find the great tragedies and the little comedies, or the great comedies and the little tragedies, keeping along side by side." Always the stories are racy of the soil, always the utterances of "a man of the people,"

ABRAHAM LINCOLN: THE MAN OF THE PEOPLE. By Norman Hapgood. The Macmillan Co., 12mo, \$2.00.

"Still with parable, and with myth,
Seasoning truth, like Them of old."

It would be far from fair to leave the impression that Lincoln is here to be seen only, or chiefly, as a story-teller. All the greater qualities of patience, moderation and wisdom which rendered him the man of the nation's need are firmly woven into a narrative, which speaks in a marked degree for the writer's grasp upon all the materials with which he has to deal. No less clearly do we see how skilful a politician was he who could be also a statesman of the highest order. And, instead of resenting the dexterity with which he pulled every attainable wire for his own renomination and re-election to the Presidency, one rejoices to know how well such means, usually despised, can be employed in gaining an end which justified them. It is the chief merit of Mr. Hapgood's book that it is "no prettified portrait," but an honest attempt to paint the subject, like Cromwell, "wart and all."

It is not with criticism so much as with narrative that Mr. Hapgood has concerned himself. Yet, apart from detached phrases, there are pages enough to show that he can exercise the critical faculty to good effect. Let his comment upon the Gettysburg speech bear its witness to this power:

"The classical, lasting qualities of this brief address are no longer subject to doubt. They stand with the few best known pieces of English prose. The last phrase is one that the world had been working at, and Lincoln had marked something very much like it in one of Theodore Parker's lectures; but it was chosen for this final place with literary skill, and the whole address, which had no other echo in it, is too nobly right to gain by praise. Nothing could [better?] prove how thoroughly the man of the people could be the man of taste; how the absolute Democrat could perfectly speak the highest language of literary simplicity. Nothing seems too ripe or

cultivated for him, just as nothing seems too humble or crude to deserve his fellowship. With the highest he never entirely lost the air of familiarity; when easily meeting the lowest it was always with an inalienable dignity. How different, it might be natural to exclaim, the Lincoln who penned these lines from the Lincoln who listened to Lamon's songs; yet the surprise would be as shallow as it would be natural. He was a man, and deemed nothing human foreign to him; yet his soul dwelt alone, 'silent upon a peak in Darien.'

Through such bits of interpretation as this, the writer has wrought that most difficult and worthy labor, the best "popularizing" of a great theme.

M. A. DeWolfe Howe.

MR. LECKY'S GUESSES AT THE OBVIOUS

THE main impression left on one by Mr. Lecky's new book is that the distinguished historian has made a number of successful guesses at the obvious. It doesn't follow that he made a mistake in putting down a lot of impressions of things in general. There are always plenty of persons who can't see the forest for the trees. But it is at times surprising to find Mr. Lecky solemnly assuring his reader that the trees are really there. Many passages in this book remind one of the numerous and successful works of Mr. Samuel Smiles, the author of "Self Help." And who can deny that the utilitarian philosophy set forth with such plainness by the chosen and accepted mentor of the English middle class, had a distinct influence on the period, just as the so-called poems of Dr. Tupper had at an earlier time? So when Mr. Lecky casts his eyes

THE MAP OF LIFE: CONDUCT AND CHARACTER. By William Edward Hartpole Lecky. Longmans, Green & Co., 12mo, \$2.00.

over society and politics, the professions and the trades and draws conclusions which we might have drawn for ourselves, we are often interested. What indeed is so fascinating as the familiar, if it be not the unfamiliar?

Mr. Lecky's earlier works, his volumes on the eighteenth century, and his treatise on the history of European novels are marked by a curious absence of the epigram. Indeed, if one desired to include a passage from his works in a book of prose beauties or selections, it would be hard to find anything that would fill the bill. True, he did shock Mrs. Grundy by producing in the "Morals" one startling passage, that about a certain person, whose name is not mentioned in polite society, or in the presence of the young person, whom he described as "sacrificing herself upon the altar of the nation's purity." That effort at eloquence apparently exhausted Mr. Lecky, for he did not, in his subsequent writings soar to the height of eloquence or allow himself the luxury of a generalization. Perhaps it is his sense of fairness, of strict justice even to those with whom he does not agree, that keeps Mr. Lecky from epigrammatic writing. Oliver Wendell Holmes tells how a very humorous poem of his had a serious effect on a messenger boy and adds:

"And since, I never dare to write
As funny as I can."

So Mr. Lecky would rather fall short of the truth than do an injustice. For example, in the present book he condemns the late John Boyle O'Reilly for taking the oath of allegiance to Queen Victoria, with the intention of carrying on his propaganda as a Fenian while a servant of her Majesty. An ordinary writer would have stopped there. Not so Mr. Lecky. He goes on to point out that Mr. O'Reilly afterwards became a well-known and much esteemed man; that in his writings there was a streak of genius and that he

counted many respectable persons among his friends.

The utilitarian tendency of Mr. Lecky's theories on practical morality is indicated in the quotation from Tocqueville, which he places on his title-page, of which the following is a translation: "Life is neither a pleasure nor a grief, but a grave business with which we are charged, which we must also conduct and bring to an end in an honorable fashion." And as illuminating this he remarks in his chapter on the relation of morals to happiness, "character plays a larger part than intellect in the happiness of life, and the cultivation of the unselfish part of our nature is not only one of the first lessons of morals but also of wisdom." What Mr. Lecky has to say about a great many things all comes back to that.

When Mr. Lecky deals with politics he does so as a practical man. He was only known to the public as an historian and philosopher, when a few years ago the University of Dublin, instead of picking out another pushing young lawyer, sent him to the House of Commons as its junior member. Since then Mr. Lecky's face and figure, treated more or less humorously by Mr. Reid, have appeared every week in the cartoons of London *Punch*. And so, in spite of his theoretical familiarity with statesmen of the past, the elderly historian had to make the acquaintance of the statesmen of the present. He has come to the conclusion that party government is necessary; that this calls for compromise to a large extent, both on the part of individuals and groups, and that the moral limitations and conditions under which an ordinary member of Parliament is compelled to work are far from ideal. At the same time Mr. Lecky, though a party man, does not hesitate to denounce the Jameson raid. "The trail of finance runs over the whole story, but it must be acknowledged that, although

Mr. Rhodes had made an enormous fortune by mining speculations, and, although he was largely interested as a financier in overturning the system of government at Johannesburg, he was not a man likely to be actuated by mere love of money, and that political ambition closely connected with the opening and civilization of Africa largely actuated him." This strict balancing of pro and con is very characteristic of Mr. Lecky's careful and just manner.

On such subjects as the cost of pleasure, the collecting passion, the pursuit of wealth, Mr. Lecky has not much that is original to say. Indeed, Lord Rosebery, in a recent speech, put much more cleverly what Mr. Lecky sums up as follows: "The value of money as an element of happiness diminishes rapidly in proportion to its amount. In the case of the humbler fortunes, each accession brings with it a large increase of pleasure and comfort, and probably a very considerable addition to real happiness. In the case of rich men this is not the case, and of colossal fortunes only a very small fraction can be truly said to minister to the personal enjoyment of the owner." Lord Rosebery was more vivid when he said: "I can't wear more than one suit of clothes, or eat more than one dinner at a time."

Perhaps the most interesting part of Mr. Lecky's book is that in which as an old man he writes cheerfully and brightly of old age and the end of life.

Frederick James Gregg.

LITERATURES OF THE WORLD

THE fifth of the series of thirteen books on the literatures of the world, edited by Mr. Edmund Gosse, is *A History of Spanish Literature*. It was written, says its author, Mr. Fitzmaurice-Kelly, to answer a question put by Nicolas Masson at the close of the last century:

"Mais que doit-on à l'Espagne? Et depuis deux siècles, depuis quatre, depuis six, qu'a-t-elle fait pour l'Europe?" In his four hundred pages Mr. Kelly shows conclusively what Spain has done for Europe. He traces her literature from Roman beginnings through the brief heroic age of two hundred and fifty years to the nineteenth century and contemporary writers, referring only to the Castilian language—the tongue of the great writers, Juan Ruiz, Cervantes, Lope de Vega, Tirso de Molina, Quevedo and Calderón.

His method is that of the scholar. His is not a fantastical, superficial presentation of Spanish literature, but a careful, conscientious study of the writers of whom he treats, and of their relation to the time in which they lived. He refutes the theory which assumes the existence of immemorial romances, and clears away romantic stories, such as that which makes of Cervantes a "plaster saint," while in reality he was a loose liver, a frequenter of gambling-houses and the father of a natural daughter. The most interesting parts of the book are those which treat of the three great men—Cervantes, Lope and Calderón. We never tire of hearing once more of the personality of the author of "Don Quixote"—that man of "rare intellectual gifts and overwhelming temperament," whose universality makes him comparable to Shakespeare, and whose abounding vitality calls Fielding to mind. Mr. Kelly's treatment of him is most en-

A HISTORY OF SPANISH LITERATURE. By James Fitzmaurice-Kelly, Member of the Spanish Academy. D. Appleton & Co., 12mo, \$1.50.

A HISTORY OF JAPANESE LITERATURE. By W. G. Aston, C. M. G., D. Lit., Late Japanese Secretary to H. M. Legation, Tokio. D. Appleton & Co., 12mo, \$1.50.

A HISTORY OF BOHEMIAN LITERATURE. By Francis, Count Lützow, Formerly Deputy for Bohemia in the Austrian Parliament. D. Appleton & Co., 12mo, \$1.50.

HUNGARIAN LITERATURE. AN HISTORICAL AND CRITICAL SURVEY. By Emil Reich, Doctor Juris. With an authentic map of Hungary. L. C. Page & Co., 8vo, \$1.75.

STUDIES IN FOREIGN LITERATURE. By Virginia M. Crawford. L. C. Page & Co., 8vo, \$1.75.

tertaining. Cervantes, he says, was unlucky not only in life, but also in death, because of the crowd of enthusiasts called "Cervantophils," who pronounce learned judgments on the quality of his genius. He adds that the great Spaniard, like Shakespeare, took peculiar interest in cases of dementia; and that in Spain, as in England, the afflicted have shown both authors much reciprocal attention. Are the Donelays within hearing distance?

The author's judgments are broad-minded and his sympathies wide. His point of view, moreover, is at all times historical—as when he insists that Lope's achievement must be compared with what preceded, not with what followed him. The atmosphere of the book is Spanish to a marked degree—uncomfortably so in two or three instances when explanations of the Spanish words used are necessary to intelligibility. Mr. Kelly's vigorous epithets and Celtic sense of humor make this book the most readable of the three in the Appleton series.

It is a long stride from Spain to Japan, but the scent of the plum-blossom and the orange-tree, and the beauty of the rippling wistaria reproduce that sensuous atmosphere which makes of Spain a delight. Mr. Aston carries us into the midst of Japanese surroundings, in spite of the difficulties of translation. The yellow primrose is not a yellow primrose in Japan, and it is more than likely that Japanese rivers have not river-brims, so different from ours are the phenomena, the idioms, the thoughts, the sentiments of Japan. The fact that forty years ago no Englishman had read a page of a Japanese book makes the reading of the voluminous literature of Japan, extending as it does over twelve centuries, like a voyage to an undiscovered country. The characteristics revealed are a constant surprise. In the Nara period of the eighth century, for instance, poetry, instead of

being rude and unpolished, as would be expected from a nation just emerging from barbarism, was characterized by finish of technique. The poetry of Japan is at all times delicate, in miniature, like the Japanese themselves; fatalistic, emotional, therefore lyric; and epigrammatic. This little poem, one of the "Tanka" or "short poems," breathes the spirit of Omar Khayyám:

"Since we are such things
That if we are born
We must some day die,
So long as this life lasts
Let us enjoy ourselves."

Mr. Aston is inclined to think that the excessive fondness of the Japanese for punning and for verbal wit both in conversation and in books amounts almost to a disease which seriously impedes the development of the literature. Their systematic use of the "pivot-word," or word of two meanings, in drama and in novel is a sign, the author thinks, of decadence and bad taste, even in the Yedo age, the period of the revival of learning.

It comes as a surprise that a very large and important part of the best literature of Japan has been produced by women, and that, too, in the classical period between 800 and 1186.

Perhaps the most interesting part of the book is the last chapter, which treats of recent developments of the literature under European influence. During the last thirty years Japan has been seized by a passion for more extensive foreign learning. The people have already accepted European philosophy and science, but Christianity has as yet made comparatively little progress. Mr. Aston holds it as inconceivable that western religion should not follow upon western ideas. But to a mind free from the proselyting instinct, the fact that western religion will probably not be engrafted upon the Japanese civilization does not seem at all

inconceivable or deplorable. Evolution has never thrived under the forcing process.

The historian of Bohemian literature works under the advantage of introducing to Western Europe a body of literature wholly unknown, and of not being confronted with a mass of accumulated criticism concerning that literature. Count Lützow, like his predecessor, Mr. Aston, gives considerable space to translations, because of the isolation in which Bohemian literature has existed. He himself says that that literature is disappointing and unsatisfactory, because of the wholesale destruction of books after the battle of the White Mountain, a destruction which continued from 1620 to 1760. One Jesuit, Konias, boasted of having burned 60,000 volumes. To these epithets of the author, "disappointing and unsatisfactory," the critic is bound to add "gloomy and dull." Of necessity a literature which is so closely interwoven with the history of struggles, religious and political,—a literature the value of whose records has been vitiated by the foolish, displeasing, and untruthful tales of a chronicler such as Hajek of Libocan,—such a literature cannot but have a dispiriting effect on the reader. The author is hopeful, however, that the intense devotion to the national language on the part of four enthusiastic patriots, Jungmann, Kollar, Šafárik and Palacky, has stimulated new interest in a language which, at the end of the last century, was entirely neglected for German and Latin. He goes so far as to say that the last quarter of this present century will be referred to as the golden age of Bohemian literature. Because of the authoritative character of this book, it will be used as a means of reference rather than as an accompaniment to a loaf of bread and a jug of wine. It contains, like its two predecessors, a full bibliography, a table of contents, and an index.

If Mr. Reich's *Hungarian Literature* had received the careful editing given by Mr. Gosse to the three books in his series, we should probably have had a more controlled and sober survey of literature than the author's brilliant production now is. But it would not have been so entertaining. He is a law unto himself, and he has the courage of his exuberant convictions. The first pages, particularly, glow with patriotism, and one cannot help being impressed by his enthusiasm, even though one is not always carried to his conclusions. This is the first attempt, so he says, to give a connected story of Hungarian literature in English, and his aim is to present to the reader a vivid picture of the chief currents and leading personalities in that literature. This object he accomplishes in an original and profitable manner by showing that Hungary has more associations to offer than those connected with bands, gypsies, flour, wine, and Louis Kossuth. He constantly draws parallels between Hungarian literature and that of other countries in an endeavor to give the facts which he relates a relation intelligible to the reader. In some instances he carries this parallelism too far, as when he says that the novelist, Kemény, is the Balzac of Hungary, in spite of the fact that he lacked the intimate knowledge of all classes of people, the wit and humor, the sense of proportion in plot, the subtlety of mind, the range of observation which the great Frenchman possessed. That is to say that the cadaver resembles the living body. What is left after all these characteristics are eliminated? The statement that Kemény had the vast knowledge of historic events, the interest in science, and the "inexorableness" of Balzac, is not sufficiently convincing to place the Hungarian in the same category as the Frenchman.

One of Mr. Reich's theories is most amusing. The Magyars, or Hungarians,

he says, have a language of their own, therefore they may hope for great things in the future. The North and South Americans, on the contrary, have no national language, although they have a distinct individuality of their own, as regards politics, social constitution, individual temper, and attitude of mind—distinct, that is, from their parent countries, England and Spain. But because they have not a separate language, they are rendered incapable, in all times, of reaching the lofty summits of literature. This is simply appalling! To think that we can never have an American masterpiece either English or Spanish [sic], because we, in North America, speak English, and they, in the South, speak Spanish! The idea of being grouped with South America is amusing to begin with, from the American literary point of view. There is some consolation in the fact, however, that Mr. Reich does not accuse us of speaking American.

His treatment of Jokai is interesting in its brilliancy and devotion. He compares him most happily with Liszt, because of the novelist's power of improvisation. Indeed, all through the book music and literature are closely associated, as they should be in any consideration of Hungary. The constructions are sometimes obscure, and the continued mixing of metaphors and the un-English use of words show that the text was not revised by an expert in our language. The book is stimulating and suggestive, however. If it were freed of its faults, it might lose its flavor.

Of the eleven essays in Miss Crawford's *Studies in Foreign Literature*, five have already appeared in English reviews. She writes of The Present Decadence in France, Cyrano de Bergerac, Daudet, Huysmans, Verhaeren, Maeterlinck, Georges Rodenbach (a singer of Bruges), D'Annunzio, Fogazzaro, Sienkiewicz, and Tolstoi's "War and Peace." The interest be-

gins on the second page, when the author says that Mrs. Humphry Ward is no more an artist than Marie Corelli, and that *Richard Feverel* is one of the few beautiful English novels. She holds Turgenev up as a model for young literary France, which is giving itself up to the making of novels like "Les Demi-Vierges." The mention of Cyrano de Bergerac causes an involuntary sigh, but it is no laudatory theme which meets us. The author accuses the critic, M. Faguet, of having lost his sense of proportion in pronouncing that drama the finest dramatic poem of the last half century. Its popularity, she asserts, is due to the military glory which it exploits in a setting of romanticism and chivalry. Dreyfus and "Cyrano" are the key-notes of this past year in France.

These bits of criticism give only a slight idea of the interest in this little book of essays. Miss Crawford is a woman whose opinions of people and things one cares to know. She has a habit of thinking,—a habit rather rare nowadays.

Carolyn Shipman.

OPERAS, OPERA SINGERS AND VIOLINISTS

MISS ESTHER SINGLETON'S *A Guide to the Opera* is a book that will certainly be popular with the constant followers of the great composers, and the many music-lovers with less musical education, who must long have felt the need of just such a text-book. Preceded by a short essay on the development of the opera, historical as well as explanatory, in which the different musical forms are briefly discussed, and the construction

A GUIDE TO THE OPERA. Esther Singleton. Dodd, Mead & Co. Illustrated, 12mo, \$1.50.

STARS OF THE OPERA. Mabel Wagnalls. Funk & Wagnalls. Illustrated, 16mo, \$1.50.

FAMOUS VIOLINISTS OF TO-DAY AND YESTERDAY. Henry C. Lahee. L. C. Page & Co. Illustrated, 16mo, \$1.50.

and purpose of the several kinds of opera pointed out, the author devotes a few pages to descriptive sketches of each of twenty-nine of the famous operas of Mozart, Beethoven, Gounod, Verdi, Bizet, Glück, Weber, Meyerbeer, Donizetti, Auber, Rossini and Wagner. These sketches, in condensed form, present a convenient running commentary on the action of the operas as it takes place on the stage, giving such attention to the orchestration, stage directions, etc., as will enable one intelligently to follow all that takes place in the course of a performance; and as summaries, they are remarkably comprehensive and in excellent proportion. In many instances she indicates the instruments by which certain effects are produced, and, in the Wagner operas, those with which each motive is introduced. The work is a creditable one, and can scarcely fail of a proper appreciation; the volume is a fine example of book-making, and there are appropriate portraits of many of the best singers of to-day in the characters for which they are famous.

Miss Mabel Wagnalls has given us an opportune volume of personal sketches of several of the popular heroines of the operatic stage, which have the added interest of being the result, in some instances, of interviews granted a devoted admirer. But *Stars of the Opera* is unfortunately marred too often by extravagant praises. Tempered by a little more conservatism and discrimination, the author's enthusiasm would reflect more truly the appreciation properly accorded to these artists. Beside the personal sketches the book contains brief explanations of the plots and of the versions of many of the popular operas as they are presented by the Metropolitan Company, also of the plots of a few operas which have never, or not for many years, been sung in America. The volume is made attractive by the addition of sixteen portraits,

in costume, of the several singers mentioned.

Mr. Henry C. Lahee's *Famous Violinists of To-day and Yesterday* is an interesting book of biographical sketches of famous virtuosos, enlivened with personal anecdotes gathered from many sources, including also a brief essay on the early history and the development of the instrument together with a valuable Chronological Table, containing the names of upward of four hundred of the famous violinists of four centuries. The author, though he does not hesitate to venture his opinions, preferably quotes, where possible, the accepted estimates of great artists, giving to the volume the distinction of presenting in almost every case, a presumably correct idea of the varying degrees of eminence to which they have attained. The book is enriched with ten remarkably good photogravure portraits.

RECENT POETRY

AMONG the season's best books of verse Mrs. Moulton's *At the Wind's Will* will find its welcome ready and waiting, as for an old friend. It is hers

AT THE WIND'S WILL. Louise Chandler Moulton. Little, Brown & Co. 16mo, \$1.25.

LYRICS OF BROTHERHOOD. Richard Burton. Small, Maynard & Co. 16mo, \$1.25.

WILD EDEN. George Edward Woodberry. Macmillan Co. 16mo, \$1.25.

THE MARTYR'S IDYL. Louise Imogen Guiney. Houghton, Mifflin & Co. 16mo, \$1.00.

AGE OF FAIRYGOLD. Gertrude Hall. Little, Brown & Co. 16mo, \$1.25.

VOICES. Katharine Coolidge. Little, Brown & Co. 16mo, \$1.25.

BEYOND THE HILLS OF DREAM. William Wilfred Campbell. Houghton, Mifflin & Co. 12mo, \$1.50.

NORTHLAND LYRICS. William Carman and Theodore Roberts and Mrs. MacDonald. Small, Maynard & Co. Square 16mo, \$1.50.

OUT OF THE NEST. Mary McNeil Fenollosa. Little, Brown & Co. 16mo, \$1.25.

BANDANA BALLADS. Howard Weeden. Doubleday & McClure Co. Illustrated. 12mo, \$1.00.

POEMS OF CABIN AND FIELD. Paul Laurence Dunbar. Dodd, Mead & Co. Illustrated. 8vo, \$1.50.

to speak, with rare exactness and delicacy, the finer feeling, the higher aspiration and the deeper understanding of the human heart. She finds her inspiration in an unfailing interest in the varied experience of life. However some may regret her almost complete devotion to pensive thought, yet so much light verse is published that we may be well content to return to the dignity of her poetry. Of the many fine poems in this book, one lyric begins :

"I sit and wait for you, Dear my Dear,
Now the sun is low ;
From the far-off town the path runs clear.
And the way you know—
The old, old way that brought you here,
In the Long-Ago."

Several of Mrs. Moulton's sonnets are fine examples of that difficult form, especially "At Rest," "Midnight at Sea" and "Summoned by the King," the latter in memory of James Russell Lowell.

Another whose inspiration is never the trivial thing that may serve a minor poet as the pretext for rondeau or other bit of lyrical jugglery, is Richard Burton. He has a proper appreciation of the unquestionable purpose of poetry, and devotes himself assiduously to the good work of

"Building with song the world,"

as William Watson has happily expressed it. Mr. Burton's *Lyrics of Brotherhood* are the work of a man whose sympathy is with the people, who respects the dignity of labor and would build the future beautiful. There is much that is worth remembering in this volume, but few things better than the three quatrains called "Pictures."

Mr. George Edward Woodberry, who is perhaps oftener thought of to-day as an editor of poets and critic of poetry than as the author of that admirable elegy, "The North Shore Watch," brings out this year a second volume of verse in an entirely different vein from that of the

most distinctive work in his earlier book. As the result of a restraint in production which has permitted painstaking care in the turning of these lyric lines, the poetic feeling of his utterance is as sure in the unaffected grace of "The Secret," "Love's Castaway," and others of these shorter poems, as it was in the dignity of that longer one, beginning

"First dead of all my dead that are to be."

Wild Eden is a book for youth and love, in which the subtlest feeling is exquisitely expressed.

Miss Guiney, after an interval of several years, publishes a volume containing *The Martyr's Idyl*, and also a number of her shorter poems which have appeared in the magazines since her last volume of verse came from the press. The short poetical drama from which this new book takes its title, commemorates the persecution of SS. Didymus and Theodora and their death, is original in several of its episodes, sustained in interest and will materially strengthen her claim to a definite place among the American poets of to-day. Of the other poems "Arbicide," "Of Joan's Youth," and the "Ode for a Master Mariner Ashore," are worthy of special mention as well as being typical of Miss Guiney's work.

Miss Gertrude Hall, the author of a book of charming verse entitled *Allegretto*, published some years ago, brings out this season another volume. Frequently in the turn of a thought, and the manner of its expression, Miss Hall accomplishes an effect quite as unusual as those that make Miss Emily Dickinson's poems unique in the literature of recent years, and her work shows much of the originality which makes Miss Dickinson's so popular. *Age of Fairygold* is the fortunate title of Miss Hall's new book. The contents will scarcely disappoint one who purchases it for what it seems to promise of pleasure in the perusal.

Much deep human feeling finds expression between the covers of Mrs. Katharine Coolidge's first book of verse, *Voices*. She is particularly happy in her handling of the sonnet, and to be congratulated on that one, on "Silence," beginning—

" Mightier than music, deeper than the sound
Of rolling thunder, or the ocean's roar."

Her writing is characterized by a fervent religious sentiment which pervades it all and gives to much of it a certain distinction unusual to the first work of writers of verse. The following spirited lines as well as several of her sonnets are worthy of a place in the year's treasury of song:

RIDE.

" Now mount the winged steeds of Fate ;
Ride, ride to-night with me !

" Slip curb and bridle,—leap the gate,—
One dash for liberty !

Be Heaven or Hell our destiny,
Ride, ride from prisoning strife !

Free as the boundless, surging sea,—
Mad with the breath of life ! "

Beyond the Hills of Dream, Mr. William Wilfred Campbell's new selection of his poems, includes what was best in his earlier volume, together with many good verses which are new. Mr. Campbell is one of a few of the younger Canadian poets whose work never suggests that of Mr. Carman, is agreeably individual and distinctively good. His place is with those of his countrymen of whom the late Archibald Lampman was the most distinguished. Of his lyrics, which are all delightfully musical, we quote one which is particularly beautiful:

LOVE

" Love came at dawn when all the world was fair,
When crimson glories, bloom and song were
rife ;

Love came at dawn when hope's wings fanned
the air,
And murmured, ' I am life.'

" Love came at even when the day was done,
When heart and brain were tired, and slumber
pressed ;
Love came at eve, shut out the sinking sun,
And whispered, ' I am rest.' "

Northland Lyrics with rhymed prologue by Charles G. D. Roberts and epilogue by Bliss Carman, is the suggestive title of a book of verse by Mr. Roberts's sister, Mrs. Macdonald, and his brothers Theodore and William Carman Roberts. Naturally enough their work betrays his influence and that of Mr. Carman in many places, and much of it is worthy of these two better known poets of the day. This is a sufficient tribute to the quality of it to commend the volume to most of those who read contemporary verse.

Of the verses of Miss Mary McNeil Fenollosa's *Out of the Nest* about half reflect the habit and the thought of the Japanese, from whose literature some of them are taken, others being founded on native ballads or descriptive of Oriental scenery or custom. Of the other verses there are many that are pleasing, in particular " Envy " and " After the Storm."

The contents of Miss Howard Weeden's *Shadows on the Wall*, a book privately printed some time ago, together with several new verses and pictures by the same hand, are reprinted in an attractive volume entitled *Bandanna Ballads*, to which Joel Chandler Harris adds an appreciation. The verses, all of them written in the darky dialect, reflect the sentiment and the humor of the " quality negro " of before the war, while the pictures preserve his individuality, and are, in almost every instance, indispensable to a full appreciation of the lines they illustrate. It is unnecessary to add more to Mr. Harris's particularly appropriate and altogether sufficient commendation of this delightful book.

Mr. Paul Laurence Dunbar's publishers present in a handsome volume, illus-

trated with photographs taken by the members of the Hampton Institute Camera Club, a happy selection of some of the best of his verses in the negro dialect, including such popular favorites as "The Deserted Plantation," "Little Brown Baby," "A Banjo Song," etc. The pictures are well selected, carefully reproduced, and the volume, beautifully printed in two colors, makes a handsome gift-book.

F. F. S.

LIFE IN THE FAR EAST

THE Rev. Arthur H. Smith, in *Village Life in China*, takes an ordinary Chinese hamlet as the type of the Celestial Empire as a whole, and by describing its institutions, usages and public characters gives the reader a picture of the strangest country in the world and its countless hordes of people. China, according to Mr. Smith, is one vast aggregation of villages. When you have mastered the life of one of them you may understand something of them all. The book describes in a most interesting way all that pertains to the typical village—its construction, nomenclature, wells, shops, theatres, houses, schools, temples, societies, dignitaries, and incidentally its people, with their customs and beliefs. To the casual observer the crookedness of a Chinese village street, and the fact that no village gate is opposite another gate, appear to be the result of chance. But the student of such things discovers that the persons who laid out the village wanted to prevent evil spirits, who can fly only in straight lines, from making a clean sweep through the place.

VILLAGE LIFE IN CHINA. By the Rev. Arthur H. Smith. Fleming H. Revell Co. 8vo, \$2.00.

THE UNCHANGING EAST. By Robert Barr. L. C. Page & Co. 2 vols., 12mo, \$3.00.

IN INDIA. By G. W. Steevens. Dodd, Mead & Co. 8vo, \$1.50.

SIBERIA AND CENTRAL ASIA. By John W. Bookwalter. F. A. Stokes Co. 8vo, \$4.00.

When it comes to naming a village the people call poetry to their aid. Here is a list of the names of the hamlets found in an area but few miles square: Sesame Garden, End of the Cave, Horse Words, from the tradition of a speaking animal, Sun Family, Bull, Female Dog, Great Melon, Basket, Tiger Catching, Duck's Nest, Horse Without a Hoof, Wild Pheasant, Dog's Tooth, Loving Magistrate, Makers of Fine Tooth Combs, and Where they Wear Pug Noses. Some of these names are supposed to be a thousand years old, for change to a Chinaman is abomination.

Even an acknowledged improvement is regarded with suspicion. Of this Mr. Smith gives an amusing illustration. It seems that one of the Christian missionaries, wishing to show gratitude for the kindness of a certain village where water was hard to obtain and had to be pulled up from deep wells, announced that he would buy and put in a suction force-pump by means of which the villagers could pump all the water they needed at trifling exertion. This pump would make their former toil mere child's play. The plan was so plainly foreordained to success that another missionary was moved to promise a stone watering-trough which, in Chinese phrase, would be a "Joy to Ten Thousand Generations." The village committee listened gravely to these proposals without manifesting that exhilaration which the innovation seemed to warrant, but promised to consider and report later. When the next meeting of the committee with the missionaries took place the Chinamen expressed a wish to ask a few questions. They pointed out that there were four or five wells in the village. "Was it the intention of the Western foreign shepherds to put a 'water-sucker' into each of these wells?" No, of course not; it was meant for the one nearest the mission. To this it was replied that some families lived on the front street

and some on the back one, some at the east end and some at the west. "Would it be consistent with the ideal impartiality of Christianity to put a 'water-sucker' where it could only benefit a part of those for whom it was designed?" After an impressive silence the committee remarked that there was a further question that had occurred to them. This village had some families which owned not a foot of land. These landless persons had to pick up a living as they could. One way was by carrying and selling water from house to house in buckets. According to the account of the shepherds the new "water-sucker" would render it so easy to get water that any one could do it, and the occupation of the drawers of water would be gone. It could not be the intention of the benevolent shepherds to throw this class of laborers out of work. What form of industry did the shepherds propose to furnish to the landless class to compensate them for the loss of their livelihood? The silence was more impressive than before. After another pause the committee returned to their questions. They said that the Western inventions might be ingenious, and that so long as the shepherds were at hand to direct the use of the "water-sucker" all would doubtless go well; but they had noticed that Western inventions had a way of becoming injured by the tooth of time or by bad management. Suppose that something of this sort took place with the "water-sucker," and suppose that no shepherd was near to repair it, what should then be done after the villagers had come to depend upon it? So the missionaries decided to let the village go without a "water-sucker."

The village school is known by the noise it makes. The custom is that each pupil learns his lesson by shouting it out at the top of his lungs. As a result of this incessant screaming it is not uncommon to find Chinese scholars so hoarse that

they cannot speak a loud word. In describing the school methods Mr. Smith gives an illustration of their curious inefficiency to produce useful results. He propounded the following problem: If one adult receives a pound of grain every ten days, and a child half as much, what amount should be allotted to 227 adults and 143 children for a month and a half? Over this problem a group of Chinese, some of whom had pretensions to classical scholarship, wrestled for half an hour, and, after all, no two of them reached the same solution. Chinese names offer an interesting study, and seem to be rather puzzling to the people themselves. Boys are sometimes called by girls' names, in order to deceive malicious spirits who might steal a boy, but would disdain to waste their time over a girl. A girl cannot offer up sacrifices to her ancestors, whence the necessity of leaving male posterity behind one. If sons are lacking, a boy must be adopted. Outsiders thus adopted, although they may be as filial and in every way as satisfactory as an own son, never escape the stigma of being only "picked up," and this taint lasts unto distant generations. A man told Mr. Smith that he was wholly without influence in the village where he was born, because his grandfather had been an adopted child. To this urgent necessity for children is to be attributed the rapidity with which the Chinese widower consoles himself. The negotiations for a new wife may take place in the very presence of the dying wife, perhaps two or more aspirants striving at the same time to get a hearing. Mr. Smith knew a family in which this actually took place, and one of the offers was accepted. But the sick woman got well. The agreement, however, was valid, and the husband found himself provided with two lawful wives, each of whom subsequently bore him sons. The book contains curious details concerning the

small value put upon female life, the frequency of suicide among women, the tyranny of the mother-in-law, the struggle for scholarship honors, and the management of loan societies.

In two dainty well illustrated little volumes, entitled *The Unchanging East*, Mr. Robert Barr gives a commonplace and somewhat flippant account of a trip to Egypt, Turkey and Palestine.

In *India*, by G. W. Steevens, takes us still further East, but this time we have a veteran globe-trotter who knows how to write. Upon the whole Mr. Steevens's picture of touring in India is not such as to encourage many followers unless one has friends among the English officials. He declares that with the exception of four hotels that may, with indulgence, be called second-class, there is not a decent hotel in India's 1,800,000 square miles.

The chief value of Mr. John W. Bookwalter's handsome volume will be found in the hundreds of excellent pictures reproduced from photographs that the author took himself. The text is made up chiefly of letters to some Western newspapers, and while telling us nothing new of vast import is interesting and worthy of permanent form. The details given concerning the recent railway extensions in Siberia and elsewhere in the Russian empire are full of interest.

Philip G. Hubert, Jr.

OUR WAR AND OUR COLONIES

SENATOR LODGE'S story of our war with Spain is a judicial and unvarnished account of a great conflict from one who, while not actually engaged, was in close touch with the directing powers, and in full sympathy with all that was done. As the author very justly remarks, the time has not come, and will not come for years, when a perfect history of the war can be written; its events are too recent to make

possible an infallible judgment as to proportion, or to give us the necessary perspective. But what most intelligent readers of newspapers and magazines have read or heard about the momentous conflict can at least be put into orderly and permanent shape, and this Senator Lodge has done with excellent judgment. Every great event of the war finds its place here, together with an account of the political conditions which led up to the rupture. Of the illustrations the best are some excellent portraits of the chief actors on both sides. The battle pictures, evidently largely imaginative, are rather out of place in a work pretending to historical exactness.

Major G. J. Younghusband, an English officer and traveller, who reached Manila some months after Dewey destroyed the Spanish fleet, gives in *The Philippines and Round About*, a picture of Aguinaldo from personal observation. After a wait of four hours in the corridor of the house in Malolos, in which the dictator had set up his headquarters, a private secretary notified the Major that "the President" would see him. "Passing through a long, low room, used temporarily as a hall of audience, we were conducted into Aguinaldo's private study where we found him seated at a large desk covered with books and papers. The great man rose and advanced a few steps to meet us, and in a quiet and dignified manner said he was glad to make the acquaintance of an English officer. Aguinaldo is a young man of only twenty-nine years of age, stands about five feet

THE WAR WITH SPAIN. By Henry Cabot Lodge. Harper & Brothers. 8vo, \$2.50.

THE PHILIPPINES AND ROUND-ABOUT. By Major G. J. Younghusband. Macmillan Co. 8vo, \$2.50.

THE EXPEDITION TO THE PHILIPPINES. By Frank D. Millet. Harper & Brothers. 8vo, \$2.50.

TO-MORROW IN CUBA. By Charles M. Pepper. Harper & Brothers. 8vo, \$2.00.

THE NEW PACIFIC. By Hubert Howe Bancroft. Bancroft Co. 8vo, \$2.50.

four inches in height, is slightly built, and was dressed in a coat and trousers of drab silk. He is a pure Philippine native, though showing a slight trace of Chinese origin, of dark complexion and much pock-marked. His face is square and determined, the lower lip protruding markedly. On the whole, a man of pleasant demeanor, even tempered and with strong characteristics. Slow of speech and perhaps also of thought, his past career has hall-marked him as a man of prompt decision and prompter action. Many people, and amongst others, Admiral Dewey, were much puzzled to find so quiet and apparently unintelligent and listless a young man the acknowledged and undisputed head of so great a movement. Many thought that he was a mere puppet in the hands of stronger men. But a remarkably prompt action served to show that Aguinaldo was no puppet, but sailed decisively on his own bottom. A short time ago it appears that another of the insurgent leaders began to secure a following which bade fair to shake the supremacy of Aguinaldo. The President attempted no parleying; he grasped the nettle firmly and ordering his reputed rival out into the courtyard, had him shot on the spot. In the course of conversation, the subject of an American protectorate came up. Aguinaldo most emphatically declared that he and his followers had fought for complete independence, and that they would shed the last drop of their blood in securing it." Major Younghusband predicted that war between the United States and Aguinaldo would be a costly matter, and he considered a bribe of several millions to Aguinaldo as the best way out of the difficulty. He believed that Aguinaldo once out of the way, the Filipino resistance would end at once. Most of the illustrations are from photographs. That of Aguinaldo shows a peculiarly insignificant-looking young man.

Another volume on the same subject, "The Expedition to the Philippines," by Frank D. Millet, the correspondent of *Harper's Weekly* and of the *London Times*, is pleasantly written, and while pretending to give no more than an account of what one man saw, covers the field pretty thoroughly, for Mr. Millet is an expert observer. He was fortunate enough to obtain an interview with Aguinaldo, who impressed him as the puppet of stronger men. The volume has some fair illustrations.

"To-morrow in Cuba," by Charles M. Pepper, who went to the island as a newspaper correspondent, gives a fairly exhaustive account of the conditions in Cuba under Spanish rule during the war and to-day. Mr. Pepper's opinion of the future, obtained from personal observation, is that it will take fifty years of American or United States investigation before the island is made anything but Spanish in language, spirit or custom. American school teachers may, by dint of endless work, affect a small part of the population, but the American veneer will be but a very thin one. The type of American drawn to Cuba at present is, according to Mr. Pepper, all that is bad, and cannot fail to impress the Cubans most unfavorably. He likens the American adventurers who have flocked to the island to so many buzzards and predicts that it will take years to counteract the impression made by their rapacity and rascality. Until the United States sends reputable citizens in large numbers to Cuba the native will decline to realize the glories of the new régime. Some day Cuba will, thanks to the United States, become the garden of Paradise that it ought to be; but this will not be to-morrow or next year or the year after that.

"The New Pacific," by Hubert Howe Bancroft, is a compilation, seven hundred pages long, of all sorts of matters relating

to the war with Spain, and its results as affecting the Pacific side of the world. Its mixture of history, statistics, politics and romance is rather bewildering.

TALES ROMANTIC, AGNOSTIC AND DIAGNOSTIC

DISEASE seems to have become the rival of depravity in the fiction of the present day. Out of half a dozen novels published this autumn we get one heroine threatened with pernicious anæmia, two heroes suffering from nervous prostration, another who passes from typhoid fever to inflammatory rheumatism and back again to typhoid fever plus pneumonia, and an unpleasant case of dipsomania.

The Diagnostics, as this school of writers might be called, are careful to give symptoms and pathological details with the precision of a medical student still under the thrall of his note-book, and it undoubtedly is true that the disorders of our more or less dilapidated tenements appeal to the interest as well as to the sympathy of a large public. But there is a satisfaction, nevertheless, in finding Mr. Stockton cheerfully bent on amusing his readers with the adventures of a man for whom death does not exist, and whose experience in a vale of tears is enlivened

by poignant, unwavering and undiminishing zest for living. *The Vizier of the Two-Horned Alexander* is not a substantial story. The agreeable information it provides concerning Nebuchadnezzar, Solomon, Charles Lamb, Maria Edgeworth, and others, is concealed like the ingredients of a *vol-au-vent*, in sauce and puff paste, but Mr. Stockton's oven, to continue the metaphor, was not so hot as usual, and his production, consequently, not quite worthy of a *chef* so skilled in tempting jaded appetites. Certain qualities upon which we have learned to count are there, but not the crispness and adroitness of the earlier stories by which they gained their special savor.

Neither does Mr. Benson in his much more ambitious *Mammon & Co.* justify the expectation that every reader of *The Capsina* must have felt regarding his future work. He has swung back to the method and theme of *Dodo* by which he was so sadly-luckily introduced to his public, and the scene is again the London ball-room or the English country-house in place of vintages and battle-ships. The title of the book indicates that it is founded on the old conviction that the love of money is the root of all evil, but greed is not precisely the controlling element in the complex situation. Weakness of will, pernicious anæmia of the moral faculties, is the fatal difficulty with which the characters struggle, and on the whole the result is more depressing than the carnage of war. Little sagacity is needed to perceive in this, as in the rest of Mr. Benson's work, the dominant note of strenuous resistance against hypocrisy, folly, vulgarity, and disloyalty wherever they occur, but the defect that practically destroys the fortifying influence of the author's intention in such books as *Mammon & Co.*, is the miserable pettiness of motive by which the soul is overcome. In "Kit," the Dodo-like heroine, there is no

THE VIZIER OF THE TWO-HORNED ALEXANDER. By Frank R. Stockton. The Century Co., 12mo, \$1.25.

MAMMON & CO. By E. F. Benson. D. Appleton & Co., 12mo, \$1.25.

THE ORANGE GIRL. By Sir Walter Besant. Dodd, Mead & Co., 12mo, \$1.50.

FOR THE SAKE OF THE DUCHESS. By S. Walkey. Frederick A. Stokes Co., 12mo, 50 cents.

A NAME TO CONJURE WITH. By John Strange Winter. J. B. Lippincott Co., 12mo, \$1.25.

IONE MARCH. By S. R. Crockett. Dodd, Mead & Co., 12mo, \$1.50.

DEAD MEN TELL NO TALES. By E. W. Hornung. Charles Scribner's Sons, 12mo, \$1.25.

AN ECLIPSE OF MEMORY. By Morton Grinnell, M.D. Frederick A. Stokes Co., 12mo, 50 cents.

strength or depth of feeling to impel her toward the wanton ruin of her own life and the lives of others, and the object of her foolish affection is absolutely nothing but an animated fashion-plate, sans brains, sans heart, sans force, sans everything. Dignity becomes impossible, and the very elements out of which the noble tragedy of the Capsina's sacrifice was formed are given trivial shapes and watery colors. Had Mr. Benson not proved himself so deep a student of human nature, it would be enough to say that his latest book is brighter than his earlier ones, that he has gained in the power to construct a plot, and that his keen observation finds, as before, unconventional expression, but we look now for more than this from him, and resent a disappointment.

Sir Walter Besant is not disappointing. His story of the eighteenth century has a reminiscent suggestion of Dickens and Trollope and the figures and facts on which they built their representations of social abuses. With a full century between such abuses and ourselves we can comfortably breathe the air of prisons and of the dens of criminals, and enjoy the good human hearts that are made to beat to so many vicissitudes without too keen a sympathy. It is only when a book made in the fashion of the old books reaches us, that we realize how inconsiderately we are hurried through our modern reading and kept breathlessly in sight of a crisis. *The Orange Girl* contains a generous amount of incident and copious invention, and the people are real enough in their delightful costumes, but the quality that charms is the air of deliberation and leisure with which details are chronicled, and the reader is led from situation to situation without nervousness or fret. There is a chance to be bored of course, but the risk is not serious. The Orange Girl, herself is one of the author's favorite types, a girl of the lowest classes who rises

to luxury through regular grades of fortune. There is also a complicated legal process and the inevitable heir comes with difficulty into possession of his property. The difference between this sort of "romantic fiction" and the sort produced by mixing together given amounts of intrigue, duelling, kisses and beauty without regard to the artistic or realistic effect, is promptly seen if we turn to Mr. Walkey's *For the Sake of the Duchesse*. His ladies have eyes of iolite, his gentlemen dress in daffodil and silver livery, his villains swear French oaths, in the original or in translation as proves convenient. He also dallies with prisons and legal papers, and concludes with a chapter on life and love, in which "hurricanes of oaths," flashing eyes, lashing tongues, and glittering tears appeal to an audience of lusty tastes.

A Name to Conjure With by "John Strange Winter," is grey commonplace by the side of these adventurous histories, yet much that is curious may be learned from it. The subject of the story is the struggle of a married woman to earn her own living and that of her large family by writing. There is no injustice to the author in disclosing the plot since it discloses itself almost at once. The reader's sympathy is promptly awakened by the vision of a sick husband, multitudinous children, and the little wife toiling painfully to keep the house, with only a cook and a kitchen maid to help her. Then the mystery of her literary genius dawns, and rapid success brings immediate returns. Still she is obliged to put forth every effort on account of the law of increasing desires. The critical moment is that in which the children demand frocks for a fancy dress ball. The idea that built the tale that bought the frocks would not come for the asking, it demanded the persuasion of green Chartreuse. After this the downward steps are easy. The unfortunate victim reaches a point where she cannot

even learn to ride a bicycle without the aid of a stimulant. Yet she loathes the taste of liquor. Nor does she drink anything but green Chartreuse. A résumé of the moral problems involved is given at the head of each chapter, and the final scene introduces a solution somewhat discouraging to those abandoned souls who want both to eat their cake and have it.

The dedication of Mr. Crockett's *Ione March* indicates that one at least of his "Americans" is drawn from personal observation. The others are charming, he says, and undoubtedly he has tried to make them so. But the wrath that falls upon the head of Mr. James for "misrepresenting" his countrymen abroad would certainly not be appeased by Mr. Crockett's method of portraiture. We know that Idalia Judd is a nice girl because we are told that she is generous and loyal and loving and sweet-tempered, but all that her conversation indicates is the last stage of brain degeneration. Take her comment on Harford's failure to kiss Ione at the correct moment:

"I knew it—I said it," cried Idalia, clapping her hands. "you can always feel it coming miles before it arrives. - What a shame! it would have come all right in another moment but for that crazy old woman. And now—why, it may not happen for ever so long. O it's too bad! Keith Harford is just the kind to give up easily when he is crossed—sort of shut off steam sudden-like just when his pressure gauge is registering 160! What an old wretch! Talk about the Scarlet Woman! We must have him here, and then when he is reading us poetry—Tennyson and those things—he reads poetry beautifully, Marcus says, I'll pretend that I hear Marcus calling me, and I'll slip out! See? I've got a lovely collection in the blue and gold series—"Gems of Love" it is called—We'll give him that—not a mis-fire from cover to cover—all prizes and no blanks,

roses and raptures right through from beginning to end!"

Ione is a much more graceful distillation of our national qualities, and in the passion of love and purity of heart which she shares with heroines of other nations, she is certainly a very tender and moving character. Mr. Crockett's women have most of them a singular gentleness and frankness, a certain childlike simplicity of emotion that would make them attractive in any corner of the globe. But when he tries to read the American woman aloud with her own peculiar accent, the performance suggests the Frenchman's rendering of Tennyson's Maud.

In all but one of the books above mentioned much of the romance is post-nuptial. Mr. Hornung has no such new-fangled methods. *Dead Men Tell No Tales* is a book of blood and thunder, in which the hero rescues the lady after the true manner of chivalry. The villains are on the piratical order, the castles are feudal, the cellars are the right kind in which to bury treasure. It is the sort of book to give an invalid on whom realism presses too painfully, and something the sort of book, in fact, that one invalid was fond of writing as an outlet for his superb vitality.

Mr. Hornung is certainly a better intellectual physician than Dr. Grinnell, although the latter attaches the M. D. to his signature. His *Eclipse of Memory* has at least an appropriate title, for the confusion that must attend any mental eclipse pervades his pages. At times the reader may suspect he has merely encountered a peculiar variety of guide-book, but the culmination of the amazing plot signifies a novel of one kind or another.

Elisabeth Luther Cary.

THE FIELD OF FICTION

THAT plague spot on American soil, San Francisco's Chinatown, has been denounced and attacked time and again without appreciable results. Its murders and abominations are perfectly well known, but the city's police appear to be powerless, and the voice of the missionary is as of one crying in the wilderness. New York has had vivid representations of the darkest side of Chinese life on the Pacific coast in two dramas, "The First Born" and "The Cat and the Cherub," while the author of the latter, Mr. Chester Bailey Fernald, has drawn from it a bundle of admirable tales. Dr. C. W. Doyle, who, in "The Taming of the Jungle," told us of an India that Kipling had left untouched, has put his hand to the plow in a collection of tales of Chinatown, whose evil genius is Quong Lung, a graduate of Harvard and a barrister of the Inner Temple, London, for we should never forget that the Orientals who come

to us for a veneer of Western civilization never change at heart. These stories were not written primarily "with a purpose," but the horrors of the Chinese trade in slave girls and the crimes it leads to form the keynote of their contents. Dr. Doyle is corroborated by the reports of investigators in most of what he tells us; we may trustfully accept the outside of things as he presents them. To what extent he has succeeded in penetrating below the surface, in interpreting the hidden life and character of the Chinaman, we are, of course, unable to say. This, however, does not concern us. It is the things that are which cry to heaven; their origin in an alien "civilization" is a purely academic question. And none will dissent from Dr. Doyle's conclusion, after reading his book, that "the best thing to do with San Francisco's Chinatown would be to burn it down." But, he adds, that scheme is "too Utopian to be discussed."

Mr. Andrew Lang and Mr. A. E. W. Mason have so skillfully smoothed the joinings in their collaborative romance, that no trace of two hands is visible. No doubt, we discover here and there a glimpse of Mr. Lang's Jacobite erudition, a trick of occasional allusiveness that reveals vast knowledge of the minutiae of the life of the period, but this, of course, enhances the interest of the novel, which carries the reader along from first page to last. London as it was in the early days of the reign of George I—still more, London society of that period, its manners, morals, customs, and pastimes—is reflected in most of these pages much in the manner of Addison and Steele, and, of course, the author of the "Town Eclogues," returned from the Sultan's realm with the knowledge of inoculation obtained at so great a price, appro-

THE SHADOW OF QUONG LUNG. By Dr. C. W. Doyle. J. B. Lippincott Co., 12mo, \$1.25.

PARSON KELLY. By A. E. W. Mason and Andrew Lang. Longmans, Green & Co., 12mo, \$1.50.

IN OLD NEW YORK. By Wilson Barrett and Elwyn Barton. L. C. Page & Co., 12mo, \$1.50.

FROM KINGDOM TO COLONY. By Mary Devereux. Little, Brown & Co., 12mo, \$1.50.

THE DEAR IRISH GIRL. By Katharine Tynan. A. C. McClurg & Co., 12mo, \$1.50.

IN GULANA WILDS. By James Rodway. L. C. Page & Co., 12mo, \$1.25.

WINE ON THE LEES. By J. A. Steuart. Dodd, Mead & Co., 12mo, \$1.50.

THE SWORD OF JUSTICE. By Sheppard Stevens. Little, Brown & Co., 16mo, \$1.25.

THE BLACK WOLF'S BREED. By Harris Dickson. The Bowen-Merrill Co., crown 8vo, \$1.50.

THE HUMAN INTEREST. By Violet Hunt. Herbert S. Stone & Co., 12mo, \$1.25.

THE ARCHBISHOP'S UNGUARDIED MOMENT. By Oscar Fay Adams. L. C. Page & Co., 12mo, \$1.25.

SAND AND CACTUS. By Wolcott Le Clear Beard. Charles Scribner's Sons, 12mo, \$1.50.

THE CUSTOM OF THE COUNTRY. Tales of New Japan, By Mrs. Hugh Fraser. The Macmillan Company, 12mo, \$1.50.

propriately takes her place among the *dramatis personæ*. All this masterly detail of historic setting serves to bring out more vividly Parson Kelly, the Pretender's agent, and his friend, Nick Wogan, an Irishman whose acquaintance we shall cherish along with that of some others long famous in English letters. Lady Oxford, the authors take pains to inform us in a four-line preface, is entirely a creature of their imagination—more honor to it. She, too, is a notable creation. Altogether, this is as good a picaresque novel as one can desire, or, in all fairness, demand. May the partnership so auspiciously inaugurated endure to the benefit of lovers of good fiction.

The authors of *In Old New York* have been at less pains to give the stamp of historic correctness to their tale, which is supposed to deal with "the history of the English-Dutch colony at the stirring period before the outbreak of the War of the Revolution," but in reality does nothing of the kind. Its plot has nothing whatever to do with the period and town in which it is laid: it might just as well have happened in Birmingham or Boston, and of "stirring events" there is no trace. The somewhat vague line dividing the "gentleman" from the merchant is not characteristic of the period preceding the Revolution in this city, nor is the rivalry between two young women who love the same man. The Dutchman of the story is of the conventional type, made popular among us by Washington Irving; the Englishmen are equally conventional. Here, too, it would be difficult to apportion the share each author has contributed to the story, which is a pity, for we should like to do homage to the polished pen that tells us that at a race meeting "the democracy of pleasure was shown in the vehicular array as well as in the trappings of the saddled cattle." You don't get this kind of thing every day.

The formula for the Revolutionary romance has lost most of its freshness, for few are the writers who can forbear to utilize it, and fewer still those who succeed in giving it an at least apparently original turn. Its fundamental ingredients are a colonial girl, a British officer—he may be an Irishman, if the author so chooses,—and love. Storm and stress, a struggle against the impelling power of the little god, and final surrender and happiness inevitably result, the whole being seasoned with historical characters, from Washington downward, to whom may be added, if need be, some English commanders. The thing has been done over and over again in the last five years, and probably will be attempted again, the measure of success depending upon the gifts of the author. Mary Devereux has told what may be most accurately described as a "sweet" story of this kind in *From Kingdom to Colony*, but sweetness is not the true characteristic for a historical romance. Her plot is well conceived, and the characters play their parts in it without hesitation or mistakes. But there is no strength in the book, no real life, no individualities to remember and understand: it is all done from without, deliberately, rather skillfully; the real touch is wanting. This is but one more book to be added to the many that have preceded it. It differs from them in nothing essential.

The late Mrs. Hungerford left a gaping, aching void in the hearts of a large circle of feminine admirers—a void, be it said in justice to her work, that has never been filled. She has had successors, but none has taken her place. Her fiction, the most popular portion of it, was airy and gay, with bewitching Irish girls, beautiful, well-behaved, well-bred. The happy-go-lucky Celtic character was presented in its pleasantest aspect, the reader almost invariably being agreeably conscious that

she was moving among nice people, whom it was a pleasure to know. Mrs. Hungerford's aim was merely to amuse, and she succeeded where others since have failed. Katharine Tynan cannot be accused of imitating her in *The Dear Irish Girl*, though there is more about the story than its title to justify its classification with the Duchess's fiction. She tells a none too lively love story, very simple and without serious complications, in a simple way, her characters being nearly all Irish gentlefolk, with the addition of a few specimens of the lovable, affectionate Irish family servants whom we Americans must take on trust: we never find them. The story is mildly entertaining.

The phantasies of M. de Rougemont, the latest of a long line of impostors, were believed for a while because there was nothing inherently improbable in them. Mr. James Rodway tells very much the same kind of a story in *In Guiana Wilds*, but calls it fiction. It is a good story, because the author makes us feel that he knows the life he describes, among the Indians of British Guiana, and convinces us that his tale is based upon fact. White men who have cast their lot with other races have been many in real life and in romance, usually combining the two when they came home and told their experiences. English novelists have of late years given us several tales of Englishwomen married to Chinese, or to Indian Mohammedans, with an occasional excursion into Japan, where, however, as a rule, the rôles seem to be reversed — Englishmen marrying native women there; the beachcomber of the Pacific is no longer a stranger to us, and the Western squaw man is a well-known instance nearer home. Mr. Rodway deals with more primitive conditions, and does it well. He tells of a young Scotchman, a clerk in a drygoods shop at Demarara, who first marries a "boviander" girl (the

word is a corruption of "'bove yander"), and, being forced to desert her by her exactions and fiendish temper, joins a tribe of Indians, one of whose women he marries. The descriptions of their wanderings alone in the wilderness, and the awakening in the woman of love as we understand it, have the true touch. The book is to have a sequel.

Wine on the Lees is decidedly a novel "with a purpose," but that purpose does not mar the merit of the tale. It may be ranked with George Moore's "Esther Waters," with due allowance for the limitations of Mr. Steuart's less perfect art. The population of London's slums has received its share of attention of late at the hands of English novelists, who, one and all, agree upon its brutish degradation, and the urgent need of some form of action. Mr. Whiteing's "No. 5 John Street" also comes to mind in reading this story, but its author has no command of that sharpest of all weapons—irony. He is serious in his denunciation of the drink evil, and almost brutal in tracing a direct connection between the millionaire beer peer and the whisky magnate, among the best and proudest of the land, and the public houses of the East End, its crime, the misery of its women, the starvation of its children. His contrasts are too sudden and violent: the social fabric is far more complicated than all that. To be sure, he hints at this by converting the great brewery and the distillery into limited liability companies, thus shifting to the shoulders of many shareholders in different walks of life the responsibility for the drink evil, but the tenor of his teaching rather lays upon the very rich alone the responsibility for the condition of the disinherited of this earth, whom he evidently believes unable to practice self-control. It is a delicate question, of course, to decide in how far a brewer or a distiller can be held responsible for the

sufferings of a drunkard's family in Whitechapel, but Mr. Steuart does not indulge in speculative thought. It is a condition, not a theory, wherewith he confronts us.

The dark and romantic episode of the Huguenot settlements in Florida, planned by Coligny, has thus far been all but overlooked by our historical novelists in their search for material. The story is a gloomy one, equalling in gruesomeness the records of the St. Bartholomew's night and the dark days of the Low Countries under Alva, for the Spaniard did not restrict his cruel fanaticism to the Indians in America. Sheppard Stevens, who, we believe, is a woman, has drawn upon Francis Parkman's "Pioneers of France in the New World" for the plot of *The Sword of Justice*, selecting for her subject the massacre of the small Huguenot settlement at Fort Caroline by the Spaniards under Mendoza, and the swift revenge wreaked by the Gascon noble, Dominique de Gourgues, who at his own expense, with the aid of a few friends, equipped the expedition of three ships which he commanded. In this laudable undertaking he was aided by a tribe of Indians, with whom a seventeen-year-old French boy had found asylum, and it is this boy's life among the Indians, their customs and legends, that form the larger part of the story. The plot is gruesome, as befits its setting, but the author cannot be said to have made the most of it. She suggests and gives facts; the resources of high art are not hers. But for all that, this is a readable story, unflagging in interest, the Indian life being presented with considerable cleverness.

Mr. Harris Dickson's swashbuckling French noble from Biloxi is a favorite of fortune, which throws into his way opportunities that his recklessness hardly deserves. A man of the camps of the New World, the friend of the Indian, he comes

to Paris to warn his King—the great Louis XIV—against evil counsellors who have poisoned his mind against his loyal servant, the governor of the province of Mississippi, and wins the day against traitors, spies, and assassins, stumbling blindly, unthinkingly into danger, cutting his way out with his sword, or with the knife which the Indians have taught him how to throw, finding dangerous despatches, or capturing them from the enemy, getting entangled in the love affairs of others, and finding his own ladye fair. There is some mighty good fighting in this book, which is saying a good deal in these days of indiscriminate slashing in fiction, and the reader will be inclined to forgive the author for letting chance play the part which the hero's own shrewdness should fill. Whether that reader will care much for the identity of the last of *The Black Wolf's Breed*, is a question which he must solve for himself. But Captain de Mouret's trip to Paris certainly brought him many adventures.

Miss Violet Hunt has given us a remarkably clever book in *The Human Interest*, which is the story of a *poseuse*, a provincial blue-stocking, who, having no personality of her own, no humor to balance her, and no serious interests in life, fashions for herself a personality from the books she has read—the books happening to be principally Ibsen, with a suggestion of Meredith. She has manufactured a creditable "Doll House" out of her imaginings, her comfortable home, and her matter-of-fact, vulgar husband, who, unhappily, is the soul of commercial probity; wherefore she holds that Ibsen made a mistake in making Nora's husband a cheat. Out of all these negative ingredients and an unsuspecting painter, whom she converts into a lover, she manages to construct what comes very near to being a veritable tragedy, Death stepping in at the last moment, as he did in Miss Brough-

ton's "Belinda," to save the situation and rescue the author from an *impasse*. However, in the midst of life we are in death, and Miss Hunt has not done violence to the probabilities. She is uncompromisingly clear-sighted, and therefore a little hard—bitter, almost, but the study is remarkably true in conception and carried out without a flaw. It is, we believe, the best work she has done thus far.

Very properly, Mr. Oscar Fay Adams opens his book of tales of the episcopate with an Archbishop—a personage so exalted that but few of us ever have seen one in the flesh—in his episcopalian form, we mean. It is not so very difficult to become a bishop, or even an archbishop, Mr. Adams thinks, but, oh, the pitfalls that beset his path after he has once mounted his throne! Thus, the Archbishop was upset by a pig divided against itself by a rope on its hind leg, and the love of liberty in its heart—and the Archbishop said "damn." It took the Lord Primate a full month to decide the case, which shows that the weight of words varies with the weight of him who utters them. Mr. Adams is inclined to present the humorous side of the life of the spiritual leaders of some of us, but his levity is becomingly decorous, reverent, and kept within the bounds that bishops expect us, and rightly, to observe. There are no less than six bishops in his pages, beside the archbishop who fell from grace over a pig, and each of them is individualized and made known to us with a happy touch. But we like, best of all, Issachar Gadds, who determined to become a bishop when he was still an infant, and attained his end, especially as he was a "safe" man, which is invariably good for the diocese.

Sand and Cactus, by Wolcott Le Clear Beard, is a collection of ten short stories—rugged bits of life realistically told. Many of them show more study of character and environment than of neatly

devised motive. "Bisnaga's Madeline," for instance, prompts a question as to exactly why it was told, just as certain real happenings seem to require explanation. There is no such doubt as to "Specs" the story of a slouching, half-crazed, timid tramp, who does reckless and brave things occasionally and explains, "Jus' reckon 'twas becus I wanted ter so mighty bad"; nor as to "A Brother to St. James," which is full of the moral of pioneer conditions. In *Sand and Cactus*, as in all the stories of Arizona and New Mexico, life is risked and taken like small change, but underneath the terseness of the episodes there is a strong, unwritten, perhaps unintended, argument to the effect that life is only worth what it can buy, and that there is no special difference between spending it slowly and in a lump sum. "Rouge et Noir" is the one poor tale in the book; of the others it is hard to say which is best, but "Tizzard Castle" leaves rather the most vivid picture in the mind. There is a touch of eerie feeling in it, as there is even more strongly in "The Wind Wraith," and the mixture of weirdness with harsh realities gives that acknowledgment of the ever haunting belief in the supernatural, without which, in one form or another, no picture of any life is complete.

While entirely different from Mr. Beard's work, Mrs. Hugh Fraser's *The Custom of the Country* gives a similar feeling of faithfulness to fact. The title story is rather long and has little construction. It narrates simply and with many touches of beauty and pathos the meeting of a young Englishman with a Japanese girl in Japan, their marriage and life, and continues after her death in a long search for their stolen child. This latter part is a mistake, making the story too long, but Thornton's love for O Tora, his wife, is strongly drawn and idyllic. "A Son of the Diamyōs," is another tale

in which leisurely told small incidents drown out the slight motive, but "She Danced Before Him" is better apportioned and far more vivid, telling of a faultlessly beautiful Geisha who devoted her life to a leper. As a whole, the book

though full of the color of Japanese life, has the indescribable flavor which Americans connect with English magazines—a certain lack of emphasis on the vital points, a greater attention to charm of detail than to structural beauty.

BOOKS RECEIVED

FICTION.

The Signora of the Night. Max Pemberton. Dodd, Mead & Co., illustrated, 12mo, 268 pp., \$1.50.
The Shadow of Quong Lung. Dr. C. W. Doyle. J. B. Lippincott Co., 16mo, 267 pp., \$1.25.
The Wreck of the "Conemaugh." T. Jenkins Hains. J. B. Lippincott Co., 12mo, 253 pp., \$1.25.
Wine on the Lees. J. A. Steuart. Dodd, Mead & Co., 12mo, 263 pp., \$1.50.
Red Pottage. Mary Cholmondeley. Harper & Bros., 12mo, 276 pp., \$1.50.
A New Divinity. Chola. Longmans, Green & Co., 12mo, 164 pp.
In Old New York. Wilson Barrett and Elwyn Barron. L. C. Page & Co., illustrated, 12mo, 410 pp., \$1.50.
Smith Brunt. U. S. N. Waldron K. Post. G. P. Putnam's Sons, 12mo, 459 pp., \$1.50.
The Princess Xenia. H. B. Marriott Watson. Harper & Bros., illustrated, 8vo., 247 pp., \$1.50.
Judge Elbridge. Opie Read. Rand, McNally & Co. illustrated, 12mo, 296 pp., \$1.25.
Romance of Graylock Manor. Louise F. P. Hamilton. Rand, McNally & Co., 16mo, 242 pp., \$1.25.
Luther Strong. Thomas J. Vivian. R. F. Fenno & Co., 12mo, 268 pp., \$1.25.
A Tangled Web. Walter Raymond. Doubleday & McClure Co., 12mo, 342 pp., \$1.25.
The Favor of Princes. Mark Lee Luther. Macmillan Co., 16mo, 269 pp., \$1.50.
A Queen of Atlantis. Frank Aubrey. J. B. Lippincott Co., illustrated, 12mo, 391 pp., \$1.50.
Archibald Malmison. Julian Hawthorne. Funk & Wagnalls, illustrated, 12mo, 249 pp., \$1.25.
In Connection with the De Woughby Claim. Frances Hodgson Burnett. Charles Scribner's Sons, 12mo, 445 pp., \$1.50.
Shameless Wayne. Halliwell Sutcliffe. Dodd, Mead & Co., 12mo, 362 pp., \$1.50.
On the Brink of a Chasm. Mrs. L. T. Meade. F. M. Buckles & Co., 12mo, 371 pp., \$1.00.
A Corner of the West. Edith Henrietta Fowler. *Town and Country Library.* D. Appleton & Co., 12mo, 347 pp., \$1.00.
Scoundrels & Co. Coulson Kernahan. H. S. Stone & Co., 16mo, 330 pp., \$1.25.
To London Town. Arthur Morrison. H. S. Stone & Co., 12mo, 298 pp., \$1.50.
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The Brushwood Boy. Rudyard Kipling. Doubleday & McClure Co., illustrated, 12mo, 119 pp., \$1.50.
Peg Woffington. Charles Reade. Doubleday & McClure Co., illustrated, 12mo, 298 pp., \$2.00.
Tales of Space and Time. H. G. Wells. Doubleday & McClure Co., 12mo, 358 pp., \$1.50.
Vanity Fair. W. M. Thackeray. *Becky Sharp Edition.* Harper & Bros., illustrated, 8vo., 676 pp., \$2.50.
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Their Shadows Before. Pauline Carrington Bouvé. Small, Maynard & Co., 12mo, 302 pp., \$1.25.
The Man's Cause. Ella Napier Lefroy. John Lane, 12mo, 343 pp., \$1.25.
Grey Weather. John Buchan. John Lane, 12mo, 297 pp., \$1.50.
The Surface of Things. Charles Waldstein. Small, Maynard & Co., 16mo, 330 pp., \$1.25.

The Novels and Stories of Frank R. Stockton. *Shenandoah Edition.* Charles Scribner's Sons. Vol. I. *The Late Mrs. Null.* Vol. II. *The Squirrel Inn, The Merry Chatter.* Illustrated. 8 vols. \$2.00 each.
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Julia Marlowe as Barbara Frietchie. R. H. Russell. Illustrated, paper 4to, 25 cents.
Sketches of Lovely Life in a Great City. Michael Angelo Woolf. G. P. Putnam's Sons, oblong 8vo, 185 pp., \$2.00.
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Some Account of the Capture of the Ship Aurora. Philip Freneau. M. F. Mansfield and A. Wessells. Illustrated, 8vo, 49 pp., \$1.50 net.
The Honey-Makers. Margaret Warner Morley. A. C. McClurg & Co., illustrated, 12mo, 424 pp., \$1.50.
American Book-Prices Current, 1899. Compiled by Luther S. Livingston. Dodd, Mead & Co., 8vo, 566 pp.

THE LITERARY QUERIST

How answer you that?

MIDSUMMER NIGHT'S DREAM III. 1

EDITED BY ROSSITER JOHNSON

[TO CONTRIBUTORS:—*Queries must be brief, must relate to literature or authors, and must be of some general interest. Answers are solicited, and must be prefaced with the numbers of the questions referred to. Queries and answers, written on one side only of the paper, should be sent to the Editor of THE BOOK BUYER, Charles Scribner's Sons, 153-157 Fifth Avenue, New York.*]

425.—Will you kindly give some information about John Dennis, critic? And will you please give a list of the books published under his name?

W. E. C.

He was an Englishman, educated at Cambridge, and wrote plays, critiques, and political articles. His plays included "A Plot and no Plot," "Rinaldo and Armida," and "Appius and Virginia." He also altered two of Shakespeare's. His critical writings were his most notable work, and his strictures on Pope's "Essay on Criticism" caused Pope to return the compliment in the "Dunciad." A collection of Dennis's plays and poems was published in 1718. He died in 1734 at the age of seventy-seven. See Disraeli's "Calamities of Authors."

426.—Will you inform me what to read in order to gain all the information possible about the North American Indians?

J. F. B.

You would need a very large amount of leisure for that. You might begin with Schoolcraft's books on the Indians. These are out of print, but are in the public libraries. Then take Morgan's "League of the Iroquois," if you can find it, or Colden's "Five Nations. Follow with any of these that that you can get: Eastman's "Life and Legends of the Sioux," Domenech's "Seven Years in the Great Deserts," McKenney's "Travels Among the Indians," Frost's "Book of the Indians," Clarke's "Indian Character and Pioneer Life," Copway's "History of the Ojibway Nation," and Parkman's "Conspiracy of Pontiac." Look through a catalogue of the publications of the Smithsonian Institution. For brief and accurate accounts of the separate tribes, read Gilmary Shea's articles in the "American Cyclopaedia."

427.—Who is Edith Wharton? Has she not written poems as well as "The Greater Inclination"? Where does she live, and what does she do besides writing?

M. W.

She is Mrs. Edward Wharton, and was Miss Edith Jones of New York. She has lived abroad for several years. The June Book BUYER contained a reproduction of her portrait painted by Mr. Julian Story. Her writings include, beside her

volume of stories, a book entitled "The Decoration of Houses." She is the author of several poems which have appeared in *Scribner's Magazine*.

428.—Are there any other notable ideal republics besides Plato's, Bacon's and Sir Thomas More's?

T. T.

There are two, at least: Campanella's "City of the Sun" and Bellamy's "Looking Backward," besides some less important ones.

429.—Will you kindly tell me the nationality of Maurice Maeterlinck? Is he still living? If so, where?

R. F. F.

He is a native of Belgium, and is now living, we believe, in Brussels.

430.—(1) I wish you or some reader could tell me where to find again a short poem, which I think first appeared about thirty years ago, beginning:

"The sunshine quivered on the quivering poplars
That grew beside the stream."

(2) I would like to know what are the best works on witchcraft.

(3) What was the earliest book that had a preface?

(4) When began the practice of printing the date of a book on the title-page instead of on the last page?

(5) I would like to find a collection of very singular and laughable old book-titles that somebody compiled several years ago.

A. R. F.

(2) A great many works on that subject have been published, more perhaps in German than in English. One of the latest is Moncure D. Conway's "Demonology and Devil Lore." Walter Scott's "Demonology and Witchcraft" is easily accessible. Others are Charles G. Leland's "Gypsy Sorcery," Davenport Adams's "Witch, Warlock and Magician," John Hill Burton's "Criminal Trials in Scotland," Sharpe's "History of Witchcraft in Scotland," and Charles Wentworth Upham's "Lectures on Witchcraft," which includes a history of the Salem delusion. See also E. B. Tylor's "Primitive Culture" and W. E. H. Lecky's "Rationalism in Europe."

(5) If you mean the mock titles that Hood made for a gentleman's dummy book-case, they are

given in one volume of the Nutshell Series. But we believe there is also a strange collection of real titles, most of them taken from books published in the seventeenth century.

431.—In De Quincey's "Suspiria de Profundis" there is a chapter entitled "Savannah-la-Mar," referring to a city that sank bodily into the sea and is still visible through the water. Is there any such city? If so, where is it? c. c.

It is one of those pretty fictions which serve for illustrations (as De Quincey uses it), and which many readers like to believe. Several poets have used it—Poe, for instance. Like unto it is the story of a lost city, the latest appearance of which was in Alaska.

ANSWERS

I enclose a transcript of Lamb's poem, "The Three Graves." It originally appeared in the *Champion* newspaper. I copy it from a volume, "The Poetical Recreations of the Champion," a selection from the columns of the paper by the editor, John Thelwall (London, 1812). It is not included in Ainger's edition of the works of Lamb, but is, I believe, in that edited by Percy Fitzgerald.

L. S. L.

"Close by the ever-burning brimstone beds,
Where Bedloe, Oates and Judas hide their heads,
I saw great Satan like a sexton stand,
With his intolerable spade in hand,
Digging three graves. Of coffin shape they were,
For those who, coffinless, must enter there
With unblest rites. The shrouds were of that cloth
Which Clotho weaveth in her blackest wrath :
The dismal tint oppress'd the eye, that dwelt
Upon it long, like darkness to be felt.
The pillows to these baleful beds were toads,
Large, living, livid, melancholy loads,
Whose softness shock'd. Worms of all monstrous size
Crawl'd round ; and one, uncoil'd, which never dies.
A doleful bell, inculcating despair.
Was always ringing in the heavy air.
And all about the detestable pit
Strange headless ghosts, and quarter'd forms, did fit ;
Rivers of blood, from living traitors split,
By treachery stung from poverty to guilt.
I ask'd the fiend, for whom those rites were meant ?
'These graves,' quoth he, 'when life's brief oil is spent,
When the dark night comes, and they're sinking bed-
wards,
I mean for Castles, Oliver, and Edwards.' "

H. C. S. writes : "I am not able to find the poem in editions of Lamb's works. But a poem entitled "The Three Graves" was written by Coleridge, and will probably be found in any edition of his works. I am not able to account for De Quincey's statement."

The Evening Post

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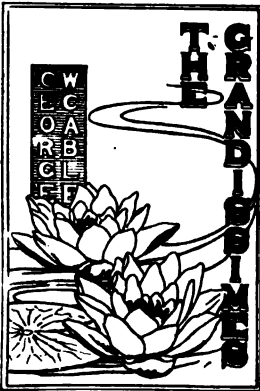
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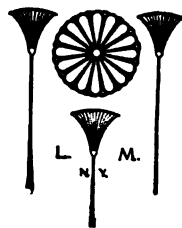
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VOL. XIX

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THE RAMBLER

A SURVEY of the literary field during the year that has just closed makes it clear that America has done her share worthily in Anglo-Saxon letters. To be sure, we have produced nothing to set beside the letters of Stevenson, or the Life and Letters of Mrs. Oliphant; we have no Mr. Lecky to write for us; we have no poet's work to rank with Swinburne's tragedy—Richard Henry Stoddard has all too long been silent—but we can offset Stephen Phillips's "Paolo and Francesca" with Mr. Fenollosa's "Lucifer," and feel that we have done well. In literary history, especially, we are worthily represented. Professor Beers's "Romanticism in the Eighteenth Century" is a book that belongs to the literature of the race, not merely to this branch of it; and with it may be ranked Professor Cross's "Development of the English Novel" and Professor Winchester's "Principles of Literary Criticism." Mr. Gosse's "Life and Letters of John Donne" and Professor Saintsbury's "Matthew Arnold" we cannot match; but, on the other hand, Mr. Higginson's "Old Cambridge" and Dr. Hale's "Lowell" find no equivalents in the English field this year.

In history, Professor Goldwin Smith has added to his political history of the United States an equally sizeable work on the United Kingdom. We are still awaiting the fifth volume of Professor McMaster's "History of the People of the United States," but Mr. Rhodes has completed his history, and Mr. Maclay has given us his "History of American Privateers." We are, in all justice, bound to place here to the credit of English scholarship Sir George Trevelyan's "American Revolution." Professor Ripley's "The Races of Europe" comes hardly within the scope of this survey, but may be mentioned here as a notable achievement of American science.

In fiction we have been sufficient unto ourselves. Chronologically speaking, "David Harum" belongs not to the past year, but it has occupied so much of popular attention during that period that it may be well to mention it here. No such reservation need be used in the case of "Richard Carvel" and "Janice Meredith," essentially American books, or in that of Harold Frederic's "The Market Place," which will find its equal, perhaps,

in Mr. Benson's "Mammon & Co." For Mr. Churchill's and Mr. Ford's book English fiction during the last twelvemonth offers no parallels. Closest to it comes probably Mr. Eden Phillpotts's "Children of the Mist," but that, like "David Harum," is of an earlier vintage. Mr. Anthony Hope's "The King's Mirror" is best compared, so far as exquisite workmanship is concerned, with Mrs. Wharton's "The Greater Inclination." As for Mr. Henry James's "The Awkward Age"—who but a hardened Jamesite has had the courage to struggle through its excessive polish for the marvelously true study it hides? And, by the way, is Mr. James an English or an American novelist?

It should not be forgotten that the great masters of English fiction to-day have been silent during the year. Mrs. Ward, Thomas Hardy, George Meredith and Mr. Barrie have given us nothing, and Mr. Kipling unquestionably is not at his best in "Stalky & Co." Proceeding down the line, Mr. Zangwill's "They that Walk in Darkness" is not entirely a new book, and Dr. Conan Doyle was not felicitous in his domestic idyl. Mr. Weyman, too, produced nothing, but Egerton Castle and Mr. Mason more than made up for his silence in quantity, and, let it be said, also partly in quality, the latter producing with Mr. Lang a notable piece of historical fiction in "Parson Kelly." A remarkable bit of realism, "The Maternity of Harriott Wicken," is almost forgotten now, yet the book deserves a place among the notable novels of the year.

Also from England came that masterpiece of irony, "No. 5 John Street," and, in lighter vein, Miss Fowler's "Double Thread." Miss Harraden's "The Fowler," though fairly well received, failed to attract the attention it deserved as a psycho-



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JEFFERSON AS "RIP"

logical and social study, whereas Zack's "On Trial" showed that its gifted young author may be counted among those who have "arrived." In the English field we have, further, Father Barry's "The Two Standards."

First among the new American writers of the year stands Mr. Norris, with "McTeague," a book whose promise he failed to fulfill in "Blix." Mr. Booth Tarkington, too, has forged to the front, though in his case all speculation as to the future is decidedly premature. The books of the moment are Miss Cholmondeley's "Red Pottage" and—though for far different reasons—Mr. Morley Roberts's "The Colossus," both of which have come from across the ocean.

Are we ungrateful to a large number of our truly great authors—to Mr. Howells, for instance, Miss Wilkins and Miss Jew-



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SOTHERN AS "D'ARTAGNAN"

ett, Mr. Page and Mr. Harris? Certainly not, but it seems that we have come to regard their work as a matter of course, a part of our national daily life in its different phases. We accept what they give us gratefully, with appreciation, but, somehow or other, with undeniable calmness. Yet, when we stop to consider, it is they that give us our greatest and purest artistic enjoyment, it is they who, beyond all newcomers, are the glory of American fiction to-day. Mark Twain stands by himself, a laughing philosopher who, in the fullness of his maturity, belongs to the world, rather than to us alone. But Dr. Weir Mitchell, though this year has seen nothing from him beyond a sumptuous revival of "Hugh Wynne," deserves mention here, if this rapid survey is to lay even the slightest claim to approximate completeness.

Mr. Howard Chandler Christy, whose

"Men of the Army and Navy" attracted immediate attention, has produced a series of admirable "Pastel Portraits from the Romantic Drama," depicting eight favorite characters of the contemporary stage as they have been made known to us by celebrated actors. Mr. Jefferson's Rip Van Winkle has already become a classic part of the history of the American stage, and will rank, we think, with Sir Henry Irving's Matthias. The portrait Mr. Christy has drawn of him in the part is reproduced here, in a much reduced size, and without the coloring; yet even so the felicitous touch of the artist, his happy reflection of pose and expression is unmistakable. This portrait derives an additional interest from the fact that it is the first colored portrait of the Nestor of American actors ever published. Mr. Sothorn as D'Artagnan, Mr. Mansfield as Cyrano, Mr. Hackett as Rudolph Rassendyll, Miss Adams as Babbie, Mme. Calvé as Carmen, Miss Terry as Portia, and Miss Marlowe as Rosalind, complete the series.

An interesting announcement which has not yet found its way into the advertising of Messrs. Curtis and Cameron, the publishers of the Copley Prints, is that they have secured the sole right to reproduce the mural decorations in the Appellate Courts Building at the corner of Madison Avenue and Twenty-fifth Street. Thus will be added to their remarkable series—one may now say gallery—of pictures, new and notable specimens of the work of Messrs. Walker, Blashfield, Kenyon Cox, Robert Reid, Mowbray, Simmons, Metcalf, and others. These new photographs are now in preparation, as are also the copies of the Indian heads, painted with striking success from life by Mr. J. H. Sharp, of Cincinnati. Still another addition to the Copley Prints will soon be "The Judgment of Paris," the charming boy-and-girl study painted by Miss Eliza



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beth Gardner, the pupil of Bouguereau who subsequently became his wife. It is not only in subjects but in processes that this firm of picture-publishers exhibits its constant growth. Many of the Copley Prints are now given forth in color and in sepia. The "Copley Sepias" particularly deserve the attention of all who are curious in the best methods of photographic reproduction.

The Messrs. Scribner's annual exhibition of fine bindings, begun in November of last year, and continued through the holiday season, was in every way the most successful one ever undertaken by the house, not only on account of the beauty and richness of the bindings exhibited, but also through the interest shown by the public. A love of fine bindings is rapidly growing in this country, and finding, of course, much that is worthy of its love. The Scribner exhibition demonstrated also that we have now a small band of native binders who are worthy in every detail of the craft to

be ranked with their more famous French and English colleagues.

Whether justly or not, Mr. "Tom" Appleton, who fathered as many good sayings in Boston as Mr. "Bill" Travers in New York, has been held responsible for the remark that if architecture is frozen music, the Boston Art Museum must once have been Yankee Doodle. The past of the Art Museum, however, seems of less importance just now than its future. The announcement has recently been made that owing to the erection of high buildings on Copley Square, and particularly because of the Westminster Chambers and the dangerous possibilities of fire in so tall a structure so near to invaluable paintings and other treasures, the trustees of the Boston Museum of Fine Arts have signed agreements for the purchase of a large tract of land in the Back Bay Fens. Here, not many months ago, the Massachusetts Historical Society opened its sumptuous new building. At the threshold of the same dis-



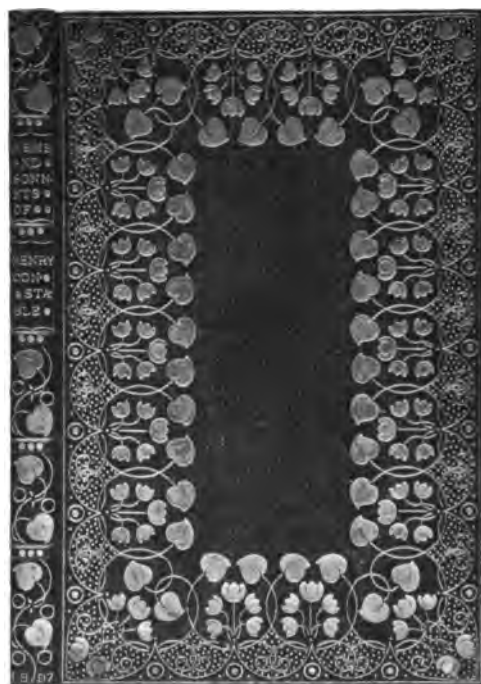
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that the new Museum Hall is rapidly taking shape. The four walls are nearly enough completed to support a temporary roof as a protection from snow. The extent of the art acquired for the Art Museum gives promise not only of a willing far larger than any of its neighbors, but of such space around it as to allow for increase of growth and to free it from all sense of encumbrance. Nothing is more interesting in the history of art than the ending of the central point, and nothing in the recent history of Boston is more significant than the new placing of the museum for the art and for local research.

One of the latest courses of Lowell Institute Lectures in Boston, has been delivered by Mr. Henry Childs Merwin on "The Rise of the Democratic Spirit." Mr. Merwin is the author of the volume on Aaron Burr which was added in November to the series of "Beacon Biographies." The list of subjects and writers in this series continues to grow in a manner which must indicate some success for the volumes already published. The most recent announcements are that the Hon. Thomas E. Watson of Georgia, known in authorship through his excellent "Story of France," will contribute a life of Thomas Jefferson, that Mr. Owen Wister will write of Grant, that the Rev. Cyrus Townsend Brady, whose story "For the Freedom of the Sea" has just been published by the Messrs. Scribner, will deal with Stephen Decatur, and that the volume on Alexander Hamilton will come from the historian, Mr. James Schouler.

Mr. Frederick Keppel had on exhibition, last month, a collection of Hellenic drypoints, lithographs, and drawings, to the number of ninety-eight, the drypoints predominating of course. Among them was the portrait of Whistler—one of the

three or four pictures of men that Hellen has done. The *Figural Theory* formed the centre of her number, last year, is an appreciation of his work by Count Robert de Montesquiou, extracts from which are printed in the catalogue of this exhibition. From them we learn that he was born at Valenciennes in 1874, of parents with artistic taste and talents. "What shall I say of you in the article which I am about to write?" asked Count de Montesquiou of him. "Say this," he answered. "When, at the age of fifteen, I was a student at the School of Fine Arts I was the only one amongst some sixty boys who really loved the pictures of Manet and Monet; but to-day nearly all of these artists are painting everything in a variety of violet-tones, while I do not! Speak, above all, of the man who, from my earliest beginnings to the present hour, has been to me like a father or an elder brother; speak of the great master, John Sargent, to whom I owe so much and to whom I am so grateful!"

The Macmillan Co. has secured the publishing rights of those of Mr. James Lane Allen's books which have hitherto been published by Messrs. Harper & Brothers. It will follow as matter of course, in these days of uniform editions, that such an edition of Mr. Allen's books will be put forth in the course of time. The same house is to publish in the spring a new book for children by Mrs. Mabel Osgood Wright, which she will call "The Dream Fox Story." It will follow in the successful series that already contains "Tommy Anne" and "Wabeno, the Magician."

The J. B. Lippincott Company has risen from the ashes of its entire establishment and set to work to repair its losses in temporary offices at 624 Chestnut Street, Philadelphia. Arrangements

have already been made for a new manufacturing building, to be occupied during the reconstruction on a thoroughly modern scale of their well-known old establishment. They wish authors to be informed that they are ready at any time to consider MSS. submitted to them.

The late Michael Angelo Woolf is worthily represented by some of his best work in the collection of "Sketches of Lowly Life in a Great City," published by the Putnams, of which Mr. Carrington writes upon another page. Largely gathered from the pages of *Life* and *Judge*, it also contains a number of drawings that have never seen the light. Woolf knew the waifs of our slums, and loved and pitied them. There is nothing flippant in his humor; his sympathy is so strong that his drawings are often tearful. It is this quality that gave Woolf's waifs their vogue, and the pathetic pictures make up the more enduring half of his work.

Mr. Moorfield Story's life of Charles Sumner and Mr. Charles Francis Adams's

life of his father, Charles Francis Adams, which were announced for fall publication in the American Statesmen series, have been delayed beyond the holidays, and are now expected to appear in February. In the same month, or possibly in March, Messrs. Houghton, Mifflin & Co. will publish the prose writings and the letters of Edward Rowland Sill. Thus the complete works of this quiet scholar and poet will be finally attainable. For publication in the early spring the same firm is also preparing "The Queen's Garden," a single piece of fiction by Mrs. M. E. M. Davis, and "Knights in Fustian," an interesting story of the "Knights of the Golden Circle," famous in the war-time annals of Indiana. The book will appear over the pseudonym of "Caroline Brown."

Captain George Clarke Musgrave, whose volume, "Under Three Flags in Cuba," was published not long ago by Messrs. Little Brown & Co., has recently set out for South Africa as correspondent for the *New York Times*. In addition to his newspaper work he purposes, undoubtedly like other war correspondents, to



From "Sketches of Lowly Life."—Copyright, 1899, by G. P. Putnam's Sons.

"I WONDER, IF I WUZ ALL DRESSED UP AN' PUT IN A WINDER, IF ANYBODY WOULD LONG TO HAVE ME?"

gather material for a book on the conflict between Briton and Boer.

A recent volume, of which the first edition was exhausted on the day of publication, is Mr. Lafcadio Hearn's "In Ghostly Japan." Its publishers, Messrs. Little, Brown & Co., have good reason to be pleased also with the manner in which Captain Mahan's latest book, "Lessons of the War with Spain, and Other Articles," has been received. At the present writing they report, moreover, that the Swedish Selma Lagerlöf's "Invisible Links," translated by Mrs. Pauline Bancroft Flach, is entirely out of print.

When James Russell Lowell died he left to the Harvard College Library such volumes in his collection of books in the Romance languages, chiefly in old French and Spanish, as the college did not already possess. The remaining volumes, about 700 in all, were retained by his heirs. Last February the Harvard department of comparative literature, in conjunction with the modern languages department, issued a call for subscriptions for the purchase of these remaining books and the creation of a "Lowell Memorial Library." The response was so generous that the transfer of the books to the shelves of the college library has now become possible, indeed, will probably have been made by the time these words are printed. The whole Division of Modern Languages has recently been installed in the house in Quincy Street bequeathed to the college by Mr. H. C. Warren. Here are the Child Memorial Library, the libraries of the French and German departments, and the Romance library, containing about 6,300 volumes. The ground floor of the house is excellently suited to library uses, and was fitted during the summer with shelving and furniture. This extension of the Harvard library fa-

cilities merely keeps pace with the growth of the University in general. A recent statement and comparison shows the total number of students at Cambridge to be 5,250, nearly 2,000 beyond that of the next largest kindred institution, the University of Michigan.

Miss Georgina Lowell Putnam, a sister of one of the nephews of James Russell Lowell who fell in the Civil War, wrote in the wartime a story bearing the title of "The Two Legacies." Lowell himself commended the story highly, and at last it has just been published by Messrs. Houghton, Mifflin & Co.

The completion of the translation of M. Félix Gras's trilogy of the French Revolution is accomplished by the forthcoming publication by Messrs. D. Appleton & Co. of "The White Terror," which will tell of the end of the adventures of the noble heroine and the peasant hero of "The Reds of the Midi" and "The Terror," the *dénouement* being not what the hardened novel reader would expect. The new book leads us back to Avignon and the Midi, among scenes of disorder and internecine strife that reflected the larger Terror of Paris, and were born of the overthrow of Robespierre. Then, gradually, came the restoration of order by Napoleon, the glory of his Empire, and its fall. All this is told in the story, vividly, dramatically, with the Southern author's ardent love of the true patriots of all that period, and his hatred of the criminals it turned loose upon the country. Mrs. Janvier has done a splendid piece of work in these three translations, and has rendered a true service to both M. Gras and his numerous English and American readers.

Mr. Oliver Herford has "come out strong" this year, to the increase of our



From "An Alphabet of Celebrities."

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C IS COLUMBUS, WHO TRIES TO EXPLAIN
HOW TO BALANCE AN EGG—TO THE UTTER DISDAIN
OF CONFUCIUS, CARLYLE, CLEOPATRA, AND CAIN

gaiety. Besides his "Child's Primer of Natural History," to which we have referred before, he has a wonderfully amusing "Alphabet of Celebrities" from which we take a page. His humor is apt to make us overlook the sterling quality of his drawings, for he is a finished artist, yet we venture to predict that none can look at his "Alphabet" without being struck by the excellent restraint of caricature in its many portraits. The verses have the quality of inviting renewed reading, while others readily appeal to the memory. How much satire, for instance, is packed into those simple lines,

"K is for Kaiser who kindly repeats
Some original verses to Kipling and Keats."

Or in the rhyme which we reproduce with its picture. The book has been printed by the publishers, Messrs. Small, Maynard & Co., with all the pomp and circumstance that it deserves.



Among the earliest announcements for the coming year are new novels by Eden Phillpotts, "The Last of the Line," another tale of Devonshire, to be published by the Putnams, and "Sophia," Mr. Stanley J. Weyman's new historical novel, which Messrs. Longmans, Green & Co. will bring out. The latter house is about to issue a novel by Lieut. Winston Spencer-Churchill, whose "River War" has been received very well in this country, no orders for

the book being taken for delivery before January 15th. Messrs. D. Appleton & Co. publish this month the new volume of Professor McMaster's "History of the People of the United States," a new volume of Professor Maspero's monumental series begun with "The Dawn of Civilization," and a new novel by Maxwell Gray. The second volume of the Rev. Dr. Morgan Dix's "History of Trinity Parish" is also in the hands of the Messrs. Putnam.



"An Outline of Political Growth in the Nineteenth Century," by Edmund H. Sears, published by the Macmillan Co., traces the history of every country in the world which has had a constitutional development, or experienced political changes during the present century. Each country is treated separately, not all contemporaneously—an arrangement which, while it may lead to repetition, and certainly calls for closer study on the part of the reader, undoubtedly prevents confusion. The same firm has just brought out Egerton Castle's admirable romance, "Young April," and "My Lady and Allan Darke," another romance of the end of the eighteenth century, by a new writer, Mr. Charles Donnel Gibson.



Most of us have forgotten that once upon a time Mr. George Bernard Shaw was a novelist, though "Cashel Byron's Profession" had a season's popularity more than ten years ago, both for the originality of its choice of subject and its treatment, for Mr. Shaw was himself even then, witty, paradoxical, satirical and entertaining. Cashel Byron is not the only pugilist in English fiction. Dr. Conan Doyle has glorified the Anglo-Saxon sport in one of his best stories; and, of course, Mr. Zangwill has told us of a famous Jew pugilist, in "The Children of the Ghetto."

But Cashel stands by himself; like his creator, he is *sui generis*, and—he is well worth knowing, as are the other characters in the story, notably the "middle-classy" young lady with her Philistine ideas of good form. And what an unapproachable reporter of prize-fights is lost in Mr. Shaw! The picture he draws is brutal, no doubt, but—why do we not shudder at the wholesale slaughter to which we have been treated these several years in our popular historical romances, which is far more brutal still? We will leave this puzzle unanswered, as well it may be, and content ourselves with referring the reader to a well-printed new edition of the book issued by Brentano's, who announce also another of the opera books so appropriate at this season, "The Standard Opera-Glass," by Charles Annesley, with a preface by Mr. James Huneker. A story of life at sea is gradually becoming an actual necessity on a publisher's list, and Brentano's have followed the fashion with "The Shellback," a tale of the last century, by Alec J. Boyd, with an introduction by Morgan Robertson.



M. Jules Huret's rhapsodical but readable "Sarah Bernhardt" has been done into English by Mr. G. A. Raper, with Edmond Rostand's equally extravagant introduction, and published by the J. B. Lippincott Co. The same house announces a novel by the Baroness Bettina von Hutten, "Miss Carmichael's Conscience," and a new story by Mr. W. C. Morrow, the author of "The Ape, the Idiot and Other People." Baroness von Hutten is a young American woman, who has lived much abroad for the last ten years, and two years ago married Baron von Hutten, who has the privilege of being a very-many-times great-nephew of Ulric von Hutten, the great satirist and friend of Luther.

The Rambler.



From "Peter Paul Rubens."

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THE INFANT JESUS AND ST. JOHN

[Albertina Collection.—From a photograph by Braun, Clément et Cie.]

OLD AND NEW MASTERS

A REVIEW OF RECENT WORKS ON LIFE AND ART IN FLANDERS, ENGLAND AND POMPEII

IN truth there were giants in those days. Inevitably this thought comes as we examine the sumptuous edition of *Rubens: His Life, his Work and his Time*, by Émile Michel. The author of the "Life and Work of Rembrandt" finds here a subject congenial to his talent as critic, and demonstrates a capacity for historical research without which the life of the painter-diplomatist could not be adequately given. In a temperate and judicious manner he reviews the recently discovered facts concerning the disputed birthplace of Rubens, settles with nice accuracy the relative claims of his three masters in the development of his talent, and with critical analysis follows the course of his long career, giving due weight to the important historical events with which he was connected, without sacrifice

of his dominant characteristic as a painter endowed above all other painters with an

RUBENS: HIS LIFE, HIS WORK AND HIS TIME. By Émile Michel. Translated by Elizabeth Lee. With 29 color plates, forty photogravures, and 200 text cuts. Charles Scribner's Sons, 2 volumes, royal 8vo, \$15.00 net.

THE LIFE AND LETTERS OF JOHN EVERETT MILLAIS. By his son, John G. Millais. With 350 illustrations in photogravure and half-tone. Frederick A. Stokes Co., 2 volumes, 8vo, \$10.00.

BRITISH CONTEMPORARY ARTISTS. By Cosmo Monkhouse. With illustrations in photogravure and half-tone. Charles Scribner's Sons, 8vo, \$5.00.

PICTURES AND POEMS BY DANTE GABRIEL ROSSETTI. Arranged by Fitz Roy Carrington. With mounted illustrations in photogravure. R. H. Russell, folio, \$5.00.

GREAT PICTURES AS SEEN AND DESCRIBED BY FAMOUS WRITERS. Edited by Esther Singleton. With 50 illustrations. Dodd, Mead & Co., 8vo, \$2.00.

CHRIST IN ART. By Joseph Lewis French. With 30 illustrations. Art Lovers Series. L. C. Page & Co., 12mo, \$2.00.

RAPHAEL. By Estelle M. Hurl. With 15 illustrations. Riverside Art Series. Houghton, Mifflin & Co., 12mo, \$1.25.

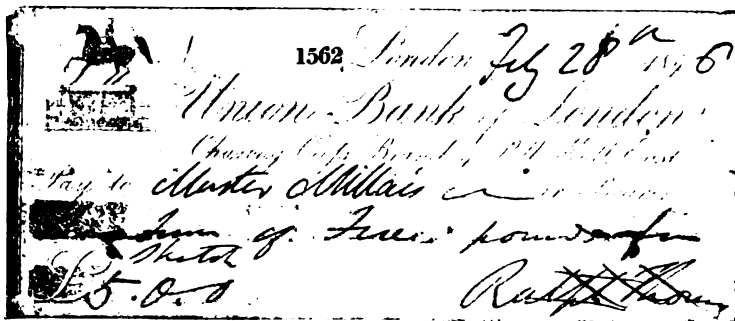
exuberant sense of life and capacity of production. Side by side with this dual capacity as trained artist and trained diplomat, Rubens presents another and very human character as a man, which permeates the pages of this book and gives the reader a sympathetic interest in the good citizen of Antwerp, the faithful husband of Isabella Brant, who writes after her death (Vol. II., p. 87): "She alone still fills my henceforth empty house, she alone lies by my side on my desolate couch," the kind father, alert in the in-

I should have found it hard to barter my precious liberty for the embraces of an old woman."

In honor of this new divinity the Flemish pagan forthwith proceeds to consecrate his brush to a series of pictures, of which Helena is the subject and which remains



to this day, with all the reservations to which our modern taste subject them, the most vivid presentment of a living woman with which art has endowed us. *Autres temps, autres mœurs*, we have to-day what we are pleased to call a



From "The Life and Letters of John Everett Millais."—Copyright, 1899, by Frederick A. Stokes Co.

A PHOTOGRAPH OF THE FIRST CHEQUE RECEIVED BY MILLAIS

[The young artist was so delighted at receiving this reward that he at once sat down and made the above sketch of himself on the back of the cheque]

terests of his children, solicitous of their behaviour and their education. A fascinating character indeed, happy in his life, happy in his art, is the man pictured here; and not less human when in 1630, after four years of widowhood, he chooses a young wife, Helena Fourment, refusing to consider the suggestions of his friends that he better his condition by taking a wife from the Court circle (Vol. II., p. 142). Fearing "the pride which generally accompanies rank, . . . I preferred a woman who would not be ashamed to see me handle my brushes, and to be quite honest,

purser, more refined ideal of art than that of this old Fleming, a more exsanguined ideal I imagine he would term it, and, naturally enough, in his letters from Italy, in the numerous copies (which lacking the modern photograph he was forced to make to fix his memory of the works which he admired), and in the practice of his art, we find no trace of the influence of the primitive Italian painters whose work has directed our art and formed our taste in the last half century. Hence our view of Rubens must be tempered by considerations which were not of his time nor of his



From "The Life and Letters of John Everett Millais." Copyright, 1899, by Frederick A. Stokes Co.

THE MINUET

[By permission of H. Graves & Son]

nature. This consideration apart we must perforce acknowledge him a giant among painters. The volume of his work alone, twelve hundred pictures and four hundred drawings still existing, might not in itself constitute a claim for high rank. When we

consider, however, the average size and the myriad figures of his compositions and the painstaking highly finished character of his single figures, the portraits especially, it is difficult to realize that, even with the aid of pupils, one single human life could

encompass such a result. The selection of three hundred and fifty of these works reproduced in Michel's volume has been so wisely made that it comprehends every side of the master's accomplishment. Detailed reference to these pictures cannot find place in this brief paper, but it may be said that to a fairly complete knowledge of Rubens's art, which the average art lover may possess, there are many surprises not only in individual works but in their character. Works like the "Garden of Love," or the "Nymphs bearing a Cornucopia," both in the Prado, have an elegance which is hardly surpassed by any Italian master and a sense of beauty which we are too prone to deny to Rubens. Such qualities go far to temper the gross exuberance of pictures like the "Kermesse," or the hastily brushed canvases, superb though they be in their decorative effect, of the "Triumph of Marie de Medici," of the Louvre. "The Last Judgment" of the Munich Gallery in its impetuous descent of entangled figures lives with a life denied to the graver presentment of Michael Angelo, and the rich "Autumn" of the National Gallery presages the great school of landscape yet to come in the land which gives the picture its final resting-place, while the "Adam and Eve," of The Hague Gallery, with its beautiful group of trees, its figures and animals, depicts with masterful plausibility the delights of an earthly paradise. In the portraits all the qualities of the master painter are present, but above them and governing his impetuous brush is a humility (if the term is not too strong) in the presence of nature. Here at least there is little of the superb *bravura* with which the magnificence of his decorative canvases is tinctured. There is naught of timidity either; it is rather the passionate lover conscious of his merits and yearning for acceptance who lays the offering of his technical accomplishment at his mistress' feet. And

the result is a series of portraits of men and women which run the gamut from childhood to old age. Enumeration here would mean little, but excellently reproduced, as they are in the pages of this book, they are easily accessible and serve to complete the picture and round the sum of accomplishment of the gifted, good and sane Rubens. To the translator of these two volumes, Elizabeth Lee, a word of thanks is due. The work is done simply and well, and the task of rendering in English the freer French which minutely records the life and works of this great man living in an age and producing works which we consider grosser than our own, presents difficulties. Without evasion or suppression, but also without offence, the translation is presented in limpid English, and to the happy conjunction of author and translator we owe a book which all artists and all lovers of art should possess, the faithful portrait of a giant in artistic stature and a man indeed.

It is a happy coincidence which brings the biography of another great artist to our hands at the same time: *The Life and Letters of Sir John Everett Millais, President of the Royal Academy*, by his son, John Guille Millais, with three hundred and sixteen illustrations. The coincidence is striking, inasmuch as both men may be taken as typical figures of their time, for after the perusal of these volumes one is tempted to consider Millais, without underrating him as an artist, as above all a typical Briton. Nor does the resemblance, given the change effected by times and manners, end here. Millais's production was characterized, at least in his post-Pre-Raphaelite days, by an amazing facility and was numerically abundant. Like Rubens, his lines fell in pleasant places, he was a friend of the great, his talents brought him ample pecuniary reward and the fortune thus gained was wisely administered. Between the lines



From "British Contemporary Artists."

Copyright, 1899, by Charles Scribner's Sons.

LORD TENNYSON

[By George Frederick Watts, R.A. Photograph by F. Hollyer, after the unfinished study in oil in the possession of the artist. The painting was finished in May, 1890]

of his son's affectionate presentation we read the insular contentment with all things British and distrust of all things extraneous to the happy isle which the typical Englishman feels and which, to be fair, makes him and his country a

quantity not to be lightly estimated in the balance of the world. Were ambassadors chosen to-day from the ranks of the artists Millais would have made, it is fair to presume, a more satisfactory representative of his country than the courtly



From "British Contemporary Artists."—Copyright, 1899,
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THE DEPTHS OF THE SEA

[By Sir Edward Burne-Jones, Bart. Photographed by Henry
Dixon after the oil picture. By permission of the
owner, R. H. Benson, Esq.]

Leighton, whose talents in that direction were not in English eyes free from the taint of foreign influence, and the resemblance between Millais and Rubens might have been carried farther.

In modern painting, and more especially from the standpoint of American art, with its large admixture of inherited Anglo-Saxon tendencies and (almost exclusively) Gallic art training, Millais is an interesting figure to study. His great precocity, to which a number of early drawings reproduced in these volumes testify in a not too convincing manner, stood him in good stead, inasmuch as it determined his parents to place him in an art school at the age of nine; and we find Millais exhibiting in the Royal Academy of 1847 a picture painted at sixteen. The picture entitled "Pizarro Seizing the Inca of Peru" shows little originality, and the undoubted skill which it has is somewhat explained when it is looked on as the work of a youth who had already had seven years' training by the best masters to be found in England at the time. Far more significant is a portrait of an old man and a child in a carefully painted interior, which Millais painted in the following year. Here is seen the pre-Raphaelite of 1849, when the mystic initials P. R. B. first appear on the famed "Isabella" of that year. The encounter with Holman Hunt and Rossetti, the natural dissatisfaction of the trained student, keen to perceive and gifted to record the insistent facts of nature, wearied with the prevalent sloppiness which was the dominant note of the English painting of the time, led him to embrace the tenets of the new belief. The name meant little; it appears that none of the men had more than a slight knowledge of the works of the primitive painters of Italy, and in Millais's correspondence of the time



From "Pictures and Poems by Dante Gabriel Rossetti."
"FOUND"

Copyright, 1899, by R. H. Russell.

there is no reference to any of the real pre-Raphaelites, many of whose works were already in the National Gallery. But if detail, unshirking fidelity to nature was wanted—if, to make a work of art, unswerving reliance on nature was in order—who so fitted as Millais? Therefore, for the next few years we have a most interesting record of the processes, mental and technical, which produced in rapid succession "Ferdinand Lured by Ariel," "Christ in the House of His Parents," "Ophelia" and "The Huguenot."

Considering the merit of these works their method of production from the standpoint of later painters is amazingly illogical. To-day the painter realizes that the ever shifting sun permits him to paint

but an hour or two out of doors before his light is changed and the relations of everything before him altered. The extremists in out-of-door painting, Monet and his disciples, count a half hour as the limit, but Millais (Vol. I., p. 119) sat "tailor-fashion under an umbrella throwing a shadow scarcely larger than a half-penny for eleven hours." Moreover, our conscience to-day permits us to work on a figure picture out of doors only when our model is in place to study the relation between figures and landscape, but Millais's canvas at this time showed simply a white space where "Ophelia" was yet to be painted from a model in the studio. And this painstaking study from nature went on, it would appear from the letters, from July to November, without hindrance from the



From "Pompeii: Its Life and Art."—Copyright, 1899,
by The Macmillan Co.

SPECIMEN OF WALL DECORATION. FOURTH STYLE

changing season! Undoubtedly, while the young painter believed himself to be simply recording the truths of nature, adding nothing of his own, he had, firmly fixed in his mind, the entire effect and composition of his picture, and, using all these details to further a preconceived end, his practice differed in no wise from that of painters of imaginative power from time immemorial. Later in his career we will find him far more truly subservient to nature in the "Eve of St. Agnes," painted in 1862. This was painted in the old mansion of Knole Park. His canvas lit by a bull's-eye lantern, while,

"Full on this casement shone the wintry
moon,
And threw warm gules on Madeleine's fair
breast,"

with his wife in appropriate costume as the model for Madeleine, Millais painted for three nights. With every element of his picture before him he achieved a marvelous truth of effect, and incidentally disproved Keats's fancy that moonlight through stained glass would cast a ruddy hue.

By the time this picture was painted, however, Millais had deserted the ranks of the P. R. B., and for the rest of his life his production was marked by great breadth of treatment, entering, with differences due to the period in which he lived and to his personal temperament, into the traditions of the best English art as exemplified by Sir Joshua Reynolds and Gainsborough. His mental process from the first was to search for and find a subject which would tell a story, which should interest people. In this his good sense as a middle-class Englishman never deserted him, while his artistic sense kept him, in a majority of instances, from treating subjects best expressed in words.

The consideration of his art leaves scant space for a description of the man which may best be left for the book to accomplish. The record of his life, the environment that made and kept him, save for his one great gift as an artist, the typical "fine old English gentleman," is most interesting. He is allowed to tell his own story by means of his letters which show a kind and generous spirit, ambitious for fame and fortune, never questioning the social laws of the civilization in which he lived, but willing to allow and to further the interests of his friends; a man to be loved. The pride of his son in such a father is amply justified, and his contribution to the book in joining together the letters with a thread of narrative and in

selecting such contemporary criticism and tributes from fellow artists and friends of Millais as serve to tell the story of his life, is done with good taste and judgment.

Another book, *British Contemporary Artists*, by Cosmo Monkhouse, covers some of the same ground in giving a brief account of Millais's life, with reproductions of his principal pictures and a critical estimate of his art. Originally printed in *Scribner's Magazine*, this, together with other papers on Burne-Jones, Leighton, Watts, Orchardson and Poynter, gives a valuable aid to a good understanding of English art as exemplified by the principal men of the latter end of this century. Alma-Tadema is also included by virtue of residence and naturalization. Mr. Monkhouse, as a critic of long-established reputation, is aware of other aims in art than those of his own countrymen, and in his preface frankly confesses the limitations of the English school. Within these limits, however, this is a good array to look upon. The lessons of Millais, who learned his art at home; of Leighton, whose education was entirely Continental, and of Watts, whose training partook of both influences, have not been lost. The English artist of the present can draw and paint as he of 1850 seldom could; and that he has something to say, that he interests his public, is an added virtue.

Flemish and English customs as seen through the medium of the biographies of Rubens and Millais offer a curious contrast to life in the early years of the Christian era, which is vividly portrayed in *Pompeii: Its Life and Art*, by August Mau, translated by Francis W. Kelsey.



From "Peter Paul Rubens."—Copyright, 1899, by Charles Scribner's Sons.

THE OLD WOMAN WITH THE BRAZIER
[Dresden Gallery]

This sense of life is not the least of the merits of the book, for as the translator points out in his preface the Vesuvian city "played an unimportant part in contemporary history: the name of not a single great Pompeiian is recorded." Professor Mau's erudition therefore has been directed to countless bits of evidence unimportant in themselves, but bearing when joined together their proper relation to a whole which gives us a realizing sense of the life and art of the city hidden from the sight of the world in the year 79. In orderly sequence there is presented a description of the situation of the city, its history before and after the catastrophe and a record of its disinterment, in the form of an introduction. Then follows a minute description of the public places and buildings taken one



From "Pompeii: Its Life and Art."

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THE PUNISHMENT OF IXION

[Wall painting in the house of the Vettii]

by one, with accompanying plans, engravings of the buildings as they are to-day and restorations which bear the impress of veracity. As we read the details of the construction of the various edifices, the explanation of their interior arrangement, and the purposes for which they served, the reality of the whole is felt to be more than mere conjecture. In point of fact a residence of twenty-five years in the ruined city has given Professor Mau an authority to speak which is shared by no other student of Pompeii. Added to his clear exposition of the results of his research nearly three hundred illustrations serve to

elucidate the narrative. In Part Five, after including the description of the principal buildings in the course of which occur references to many works of art, the author considers more specially the architecture, sculpture and painting of the city. In the first and second of these manifestations of art the buried city cannot boast of works of the first order, though the well-known bronzes of the Naples museum have qualities of charm and grace which are naturally absent in the great masterpieces of Greek art. In painting, however, the remains found in Pompeii give us almost the only insight into the art as

practised by the ancients which we possess. Unfortunately Pompeii was too modern a city to contain examples of what we must believe was a sister art to architecture and sculpture. The esteem in which great painters were held at the time of the best Greek art is the only evidence that the more perishable works of painting equalled the works of these sister arts which have come down to us. The more than two thousand paintings brought to light in Pompeii are of varying merit though none can pretend to be of the first order. The pleasure-loving city knew only the decadence of painting, and the works found, all of a decorative character, reflect the time when they were painted. The methods employed by the various artists are well described without abuse of technical terms, and as the style in which these decorations were conceived has withstood the attacks of time, and is in some favor in our day, there is much in these chapters to interest the general reader. The translator has succeeded in casting all this in a pleasant, readable style which the amplitude of detail does not serve to confuse, and to the author and translator combined we owe a fuller knowledge of the buried city than has been heretofore combined in one book.

To a lover of beauty, to those who believe that one of the highest motives for a work of art is the service of beauty, the name of Rossetti will always be a talisman. It was a happy idea therefore to join examples of his double service to poetry and painting in *Pictures and Poems by Dante Gabriel Rossetti*, arranged by Fitz Roy Carrington. We again hark back to Pre-Raphaelitism in these works and see how deeply imbued with the spirit of the

early painters was Rossetti in the "Girlhood of Mary Virgin," exhibited in 1849, the same year as the *Isabella of Millais*, to which it is far superior in all the elements of sentiment and but little inferior technically. In this and the picture of the Annunciation the following year Rossetti is the willing listener to the wise teachings of Ford Madox Brown. Later his art, like some splendid hot house flower, is somewhat over colored and capricious in form, undoubtedly, though even then at times as in the "Sea Spell" and "Fiammetta" there is a sufficient and very lovely sense of form. It is pleasant to possess this collection of pictures with their poetical paraphrases from his pen, and the use of photographic platinum prints mounted on dark gray paper makes the book a faithful record and gives it a character of its own. Of modest pretensions, *Great Pictures as Seen and Described by Famous Writers*, edited and translated by Esther Singleton lends a literary rather than artistic interest to the pictures fairly well reproduced in half tone, with which it is adorned. *Christ in Art*, by Joseph Lewis French, brings together some thirty or more types of Christ as interpreted by painters ranging from Leonardo da Vinci to Gabriel Max. There is a pleasant accompaniment of text, and the book is not without value to the student. In the Riverside Art Series there comes a small monograph on *Raphael*, edited by Estelle M. Hurl, which is addressed to young students, and is likely to be useful. It contains reproductions of fifteen of Raphael's pictures, a list of books of reference and brief description which the author states "has only the modest aim of making the pictures intelligible."

Will H. Low.



From "Life and Character."

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MR. SMEDLEY IN HIS STUDIO AT BRONXVILLE

COLLECTIONS OF MODERN DRAWINGS

TO those who have watched the progress of *The Education of Mr. Pipp* from the time when a trip abroad was suggested by Mrs. Pipp and the girls, until that happy hour when Mr. Pipp realizes that he has not lived in vain, the publication of the completed series of drawings by C. D. Gibson, in so handsome a manner as that in which it now appears, will be especially welcome. Thanks to the generous size of the page the reproductions are upon a sufficiently large scale to do ample justice to the originals, and, in some cases, there is even a positive gain by reduction in the increased richness of the blacks. These drawings are, without doubt, the best work that Mr.

Gibson has produced, for, in addition to the greater diversity of character realized,

THE EDUCATION OF MR. PIPP. Drawings by C. D. Gibson. R. H. Russell, oblong 4to, \$5.00.

ENGLAND. By C. J. Taylor. R. H. Russell, oblong 4to, \$5.00.

LIFE AND CHARACTER. Drawings by W. T. Smedley. Harper & Brothers, large 4to, \$5.00.

PLANTATION SKETCHES. Drawings by J. Campbell Phillips. R. H. Russell, oblong 4to, \$3.00.

SKETCHES OF LOWLY LIFE IN A GREAT CITY. By M. A. Woolf. G. P. Putnam's Sons, oblong 4to, \$2.00.

THE SQUARE BOOK OF ANIMALS. Drawings in color by William Nicholson. R. H. Russell, 4to, \$1.50.

OUTDOOR PICTURES. By Thure de Thulstrup. In colors. F. B. Stokes Co., oblong 4to, \$5.00.

ANNANCY STORIES. Drawings in color, with text, by Pamela Colman Smith. With an introduction by Thomas Nelson Page. R. H. Russell, 4to, \$1.50.

ANIMAL JOKES. Written and illustrated by Mary Baker Baker. R. H. Russell, oblong 4to, \$1.50.

THE THREE BEARS. Written and illustrated by Frank Ver Beck. R. H. Russell, 4to, \$1.50.

there is finer grouping, better balance, than in any previous work. Such drawings as "At Sir Humphrey Plungington's the talk relates chiefly to the approaching Derby," and "On the occasion of Mr. Pipp's birthday a ball is given at Carony Castle," viewed merely as arrangements in black and white, are a distinct advance on drawings executed a year or two ago, and answer with a very definite negative the question whether Mr. Gibson's work shows any falling off in quality. Mr. Pipp himself is a very real addition to our circle of friends, and any American who does not feel an increase of pleasure when he sees the contrast presented by women of other nationalities to his own countrywomen, as represented by the Misses Pipp, should take example by Mr. Pipp and try a trip abroad.

If *England*, by C. J. Taylor, is the pictorial record of a summer holiday, the artist must have taken with him such a liberal supply of the proper holiday temper, that it lasted throughout his stay in England, for in these eighty drawings, recording his impressions of places and of people, there is a brimming over of sunlight and cheerfulness that is as delightful as it is refreshing. The brighter, happier side of life—life in the country—is that which has most appealed to him: Henley Week, Hunting in Gloucestershire, Up the river to Hampton Court, Afternoon Tea in the Garden; nor have the delights of "Appy 'Ampstead" been overlooked, for here, pictured to the life, is that necessary adjunct to Harriet's Holiday, the vender of "Ladies' Tormentors"—"Two a penny—all the jolly fun." Mr. Taylor's drawings always reproduce well, but in this book the reproductions are so exceedingly good that little, if any, of the quality of the originals has been lost. As in the case of *The Education of Mr. Pipp*, the size of the page—twelve by eighteen inches—permits of the drawings being given in

almost perfect facsimile and without any appreciable loss of values. While remarkable for their truthfulness the general impression of England conveyed by these drawings is so pleasant that the average person, visiting England for the first time, is apt to find the reality fall short of his expectations, which, of itself, indicates the power of selection happily exercised by the artist in making these sketches. Where so much is excellent, and indicative of appreciative observation, it is to be regretted that Mr. Taylor should not have drawn the trees, which are, perhaps, the most characteristic and beautiful feature in English landscape, with a greater regard for their growth and texture. This is, in several instances, all the more to be regretted inasmuch as the artist shows, in a number of drawings, that he understands and appreciates tree-forms and can draw them well when he feels so disposed.

The well-printed and handsomely bound volume entitled *Life and Character*, which contains more than fifty excellent reproductions in half-tone of wash-drawings and water-colors by W. T. Smedley, is one of the most welcome books of the season. That such a collection of Mr. Smedley's work should not have appeared years ago is the more surprising when it is remembered that his reputation as one of America's foremost illustrators is of nearly twenty years' standing, and has been steadily growing from the first. The book has come at last, and if some of our favorite drawings have been omitted from its pages a sufficiently large number have been retained to worthily show the variety of Mr. Smedley's work, while the drawings selected have been reproduced in a manner befitting the excellence of the originals. These new reproductions have the advantage of being upon a much larger scale than was possible when the illustrations appeared in the pages of the magazines for which they were originally

intended, and with this increase of size has come a corresponding increase of beauty. To single out any particular drawing for mention where all are so good, is hardly worth while, but if any American illustrator has done more truthful work than appears in "Rumors of War," "Easter Sunday on Fifth Avenue," "The First Day Out," or "Art Students," his work has yet to be published. Both the artist and the publishers are to be congratulated upon the appearance of this book.

In *Plantation Sketches* J. Campbell Phillips shows himself to be an able de-

lineator as well as a close student of negro character, and demonstrates that he is as much at home in this genre as when depicting "society" men and maidens. The artist is most successful in such sketches as "Dreams of By-gone Days" and "In Dixie Land," for in some of the drawings there is a lack of unity; the composition does not "hang together" well, even though each individual figure is well rendered. Mr. Phillips's understanding of negro character seems to be, at present, in advance of his technic, and there really is no excuse for the poor drawing of feet in several sketches, nor for the dog in "Between Two Fires."

To gather together more than 150 drawings by one artist, all of which deal with the same class of subject, is a severe test of any illustrator's work. In *Sketches of Lowly Life in a Great City*, by the late M. A. Woolf, has been preserved, in a more permanent form than that of the weekly illustrated paper, the best work of a good man, who was also an able and a sincere artist. That the collection, as a whole, is even more interesting than are the single drawings of which it is composed is a proof of its quality, and that the prevailing feeling is that of depression speaks of itself for the truthfulness of the pictures. Unlike many drawings which have a moral purpose, these sketches by Woolf are never tedious. If Charles Dickens had seen fit to train himself as an illustrator, he might well have drawn such pictures as "Agnes, Does Your Father Drink Too?" "Her Small Wish" and "She Must Be Getting Better—It is the First Time She Has Smiled." The interest of work of this kind is not restricted by nationality nor speech—it speaks the universal language, to be understood of all. At this winter season it is worth while to turn to the drawing on page 63, and be reminded that "when you send to the Armenians, let it be by way of Mulberry Bend."



From "England: By C. J. Taylor."—Copyright, 1899, by R. H. Russell.

A BLACKBERRY GIRL

Upon the reverse of the title-page of *The Square Book of Animals*, by William Nicholson, appears this Note: "The Book of Animals was designed by Mr. Nicholson in 1896." Is this Note kindly inserted by the publisher for the benefit of those persons who might otherwise look, and look in vain, for an advance upon, supposedly, earlier work by Mr. Nicholson? If so, it was well thought of, for these cuts, intrinsically interesting though they be, add little to a reputation based upon such masterly productions as the portraits of the Queen, of Whistler, and of Bernhardt, and of many of the cuts in the "Alphabet." Of the thirteen animals depicted, the finest are "The British Bull Dog," "The Lucky Duck," and "The Cock o' the North," the last named being the gem of the collection, and worthy of a place amongst the most successful portraits by the artist. The Rhymes by Arthur Waugh are of unequal merit. That for "The Lucky Duck," is an extension but hardly an improvement upon, William Drummond of Hawthornden's Epigram "Of the Isle of Rhe,"

"Charles, would ye quail your foes, have better luck,
Send forth some drakes, and keep at home the duck."

while the rhyme facing "The Uncommon Cat" is afflicted with a superabundance of feet—possibly to match the excessive number of the cat's tails!

If any evidence were needed to prove that although great improvements have been made, of late years, in color-printing in America, much yet remains to be done before really satisfactory results are produced, *Outdoor Pictures* would furnish it. That the twenty-five pictures, representing a wide range of sports, which go to make up this book, have been executed by Thure de Thulstrup is, in itself, equivalent to saying that the drawings are more than usually good; the reproduc-



From "The Education of Mr. Pipp"—Copyright, 1899, by R. H. Russell

MR. PIPP HAS ASSERTED HIMSELF

tions are well made and the presswork is satisfactory; the color-printing alone leaves something to be desired. Publishers being, of necessity, specialists in their several departments, know perfectly well what is in demand, and it may be that in the present instance the color is intentionally keyed up to a "holiday pitch," but whether the sale of such a book as this would be appreciably lessened if a quieter and more natural color scheme were carried out, is an interesting question. As the book now appears, the pictures printed in brown suggest better and truer color than is realized in the drawings in which full color has been attempted. To those who prefer their artistic food rather highly seasoned, this volume will, most probably, be very welcome.

That *Annancy Stories*, by Pamela Colman Smith, should win praise from such an authority on folk-lore literature as Thomas Nelson Page, places them at once in such good company that the reader is justified in expecting the illustrations—since illustrations have been provided—to be of a corresponding degree of excellence. Unfortunately such expectations are not realized by this volume. There is no need to disagree with Mr. Page when he speaks in his brief introduction of these drawings as "original," but is an "originality" based upon a neglect or an ignorance of accepted standards of truth and beauty worth having? When it pleases a true artist, such as T. S. Sullivant, to change the proportions of men or of animals, he does not find it necessary, in order to make his work humorous, to disregard the laws of anatomy nor to assume the technic of a child of six, and there seems no valid reason to believe that a stricter adherence to natural truth would lessen in any degree the interest of Miss Smith's drawings.

There is much in them that is interesting and no lack of imagination, why then wilfully descend to such trivial absurdities as abound in this book?

"We must be careful not to raise our heads just here, or they will be out of the picture," says the ostrich to his mate in *Animal Jokes*, and in profiting by this advice and wisely refraining from any elaboration Miss A. Crawford and Mrs. Mary Baker-Baker have in a great measure, disarmed criticism, and their book can be enjoyed because it is humorous in an unpretentious and unforced manner. This simplicity and directness is a distinct advantage here, inasmuch as the impression conveyed in each case is that of an impromptu joke, "shot on the wing," so to say, and pictured while still warm. Cerberus after "a night out," the expense of providing a tarantula family with shoes, the ill-fitting clothes of the rhinoceros and numerous others are amusing, not because they tell new stories, but because all non-essentials have been omitted and the joke, pictured and written, is in plain view.

Rarely has the title of a book been of more value than in the case of *The Three Bears*, by Frank Ver Beck, for not only does the name call up reminiscences of that classic story, "Little Golden Hair and the Three Bears," but it indicates beyond all possibility of dispute the species of animals intended. Without this guide, thoughtfully provided by the artist, these animals might be mistaken for badly stuffed specimens from Sibyl's Garden of Pleasant Beasts. Presumably the drawings are intended to be humorous, but contrasted with the edition of "Uncle Remus" published in 1895, which contains more than a hundred little masterpieces of illustration by A. B. Frost, such a volume as this is pathetic—or impertinent.

FitzRoy Carrington.

THE LITERARY NEWS IN ENGLAND

WHETHER for good or ill—this is not the place to discuss the ethics of the struggle—England rages with the Boer war fever. The fact overtops all other considerations, and literature in consequence is suffering severely. All our poets, from the Laureate upwards, have broken out in verse. Mr. Swinburne and Mr. Meredith have appeared with sonnets, Mr. Kipling (whose health is still far from good) has become a hero twice over with the bellicose ballad, "The Absent-Minded Beggar," which has been recited or sung at music halls all over London and the provinces. Mr. Thomas Hardy has emerged from his reticence in Dorchester with one of the best sets of verses he has ever written. Even the Bible, bound specially in khaki by the Oxford Press, has been issued for Tommy Atkins. Books innumerable, from popular histories of regiments at the front, to stately works on South Africa, have poured forth in bewildering profusion, and new editions of books of travel and political controversy have been prepared rapidly; Mr. Murray, for instance, being credited with no less than four important reprints. But of other literature small notice has been taken, and several books have been held over until the public resumes its normal attitude. Of course the newspapers have had it all their own way—at the expense of the publishers. One paper-maker tells me that whilst he has been inundated with orders for newspaper material, his business in book papers has fallen off completely owing to the crisis.

And not only has the war created a great literature of its own—which can hardly be expected to interest American readers as deeply—but the whole literature of imperialism, of which the Trans-

vaal struggle is only a part, has received a fresh fillip. During the past few years, when we have been wakening to the fact—for long obscured and incredible to the mass of our people—that we have a great empire, many books bearing on our adventures on the Continent of Europe and in our Colonies have been written. One of the most important of these is Rev. W. H. Fitchett's new work in four volumes, published by Smith, Elder, under the title "How England Saved Europe," the story of the great war, 1793–1815. It is significant of our warlike spirit at the moment that Mr. Fitchett is a clergyman. Indeed, nothing has pained the Peace party and the Irish members more than the fact that the parsons of all creeds have failed to raise their voice against the Boer war. Some of them, especially South African missionaries, have even aided and abetted the campaign. Mr. Fitchett, who used to write under the name Vedette, is a Wesleyan minister in Melbourne, where he has edited the *Review of Reviews* (its originator, Mr. Stead, has been the most dominant opponent of the Boer war). His "Deeds that Won the Empire" and "Fights for the Flag" have been great successes; hence his present and more ambitious work. It must be remembered, too, that it was a churchman—the late Professor Seeley—that set this fashion of literature about the Empire, for his "Expansion of England" was a pioneer essay on what had been, till his advent, an unpopular topic. This type of literature is now being written for school-boys, for the Cambridge Press has issued "A Short History of the Expansion of the British Empire, 1500–1870," for schools and training colleges. Another work of importance on the same subject is Mr. Beckles Wilson's story of the Hudson's Bay Company,

which Messrs. Smith & Elder have issued in two handsome volumes. Mr. Beckles Wilson, who is a Canadian, or Newfoundlander, did a good deal of work for the Harmsworths in London a year or two ago, and I believe he is not unknown in New York.

Continuing in the same strain—for one cannot escape from it—I am reminded of Mr. Winston Spencer-Churchill's important book, "The River War," which deals with the Reconquest of the Soudan. Mr. Spencer-Churchill, who has been wounded in the Transvaal, has had an extraordinary career for so young a man. The elder son of the late Lord Randolph Churchill, he entered our army on his majority in 1895. He served with the Cubans in your war, in our own operations in Malakand in 1897, in Tirah in 1898, and later in the Soudan, for he was present at the battle of Khartoum with the brilliant 21st Lancers. He has now left the army—he was a Hussar—and means to enter the House of Commons, where his father made such a name. He is three years younger than the author of "Richard Carvel," with whom he has more than once been confused by careless journalists. The name Winston has been common in the family since John Churchill, the Devonshire lawyer, married Sarah Winston, the Gloucestershire heiress, early in the seventeenth century, thus becoming the father of the great Duke of Marlborough, whose daughter Anne married Charles Spencer, the Earl of Sunderland, and carried on the Dukedom, which to-day is so closely allied with America. Mr. Spencer-Churchill—the doubled-barrelled name is not only correct, but doubly useful to avoid confusing him with the novelist—inherits his literary ability not only from his father, but from his mother, and that fact makes him interesting to Americans, Lady Randolph's *Anglo-Saxon Review* is increasing the literary capacities of the

"nobility" in a statelier way than his Grace of Manchester is attempting. She has induced young Lord Lovatt—the descendant of the notorious Simon, who swung at the Tower for his complicity in the Jacobite struggle—the Duchess of Devonshire, and many other aristocrats, to enter journalism, which is very far from being the Grub Street of another day. Indeed, few symptoms of democracy are so interesting as the present invasion of letters by lords and ladies. For example, Messrs. Constable have just issued an elaborate portfolio of Lady Granby's beautiful drawings, including one of Mr. Kipling. Lady Betty Balfour, the sister-in-law of Mr. Arthur Balfour, has just edited the history of her father, the late Lord Lytton's Indian Administration of 1876–1880. The Earl of Malmesbury is engaged on an account of Hampshire for Messrs. Constable's "Victorian History of the Counties of England," while his aunt Susan, Countess of Malmesbury, now the wife of Sir John Ardagh, who, as Director of Military Intelligence at the War Office, has been very much in evidence lately, is as indefatigable as the most ordinary "lady journalist." Then the Duchess of Sutherland gave Messrs. Methuen a novel, "One Hour and the Next" for the autumn. Her half-sister, Lady Warwick, writes about everything. Her brother, Lord Rosslyn, runs a paper called *Scottish Life*, and earns his living on the stage, while her father, the late Lord Rosslyn, wrote some fine sonnets. I have referred before to this craze for writing on the part of a caste that used to despise the art; but I do not remember its ever having reached such an acute stage as now.

The novelists have had a bad time of it recently, for readers are more interested in fighting than in fiction. All the more credit to Miss Mary Cholmondeley (pronounced, as you know, "Chumley,") for the hit she has made with her story "Red

Pottage," of which Mr. Edward Arnold sold 8,000 copies in a few days. Her previous story, "Diana Tempest," induced some critics to expect much, and they have not been disappointed. And it is a woman who has made the other big hit in recent fiction, for Miss Ellen Thorneycroft Fowler's book, "A Double Thread," has passed its fiftieth thousand. Miss Fowler, who is the daughter of Sir Henry Fowler, the member for East Wolverhampton, made her first appearance in book form nine years ago with "Verses Grave and Gay." Her first hit, however, did not come till 1898, when she became famous with her story, "Concerning Isabel Carnaby." Speaking of woman novelists, I am reminded that Miss Marryat has died leaving nearly eighty novels behind her. How many of them are remembered, I wonder; certainly few in comparison with her father's vivid stories of the sea. Another industrious writer, Miss Dora Russell, is having a subscription raised for her, for she has fallen into bad health. A tablet in memory of Mrs. Emma Marshall is to be placed in Bristol Cathedral.

The modern novelist has many moods. The most notable example was the late Grant Allen, who could write about everything, and that within an ace of becoming an authority. Sir Walter Besant has specialized on the history of London. Mr. Clarke Russell has just written a book on the history of ships. Mr. Richard Whiteing will do a book on Paris—one of many, you may be sure, that the Exposition will call forth—and Mr. Rider Haggard has made more fame out of his new commonplace book on farming than he has got from any of his novels for many a day. The Haggards have been connected with the soil in Norfolk for many years, and the novelist is an enthusiastic farmer. It is remarkable how many books on farming have become classics from the day that Thomas Tusser gave England

his "Hundred Good Pointes of Husbandry," more than three centuries ago, and Arthur Young's famous series of monographs, down to the present time when agriculture is such a burning question here, thanks to the American corn-bearing prairies. Still another novelist is seen in a new light, for Mr. Samuel Gordon, the author of a "Handful of Exotics," is writing a story for the Jewish American Publication Society to illustrate the Hebrews' genius for commerce and their bent for intellectual pursuits. Mr. Gordon, who is connected with a London synagogue, is one of the band of young Jews, headed by Mr. Zangwill, who are proud of their origin.

The growth of the scientific spirit in all forms of serious inquiry is very notable. A good example will, I think, be found in a book called "The Struggle for Existence: a Study in Social Compromise and Adaptability." Mr. Stodart Walker, the author, is a medical graduate of Edinburgh University. He is a nephew of the late Professor Blackie, with whose venerable widow he lives in Edinburgh. He has done a good deal of literary work, including a book about his uncle. Edinburgh medical graduates seem to be following the lead of their doyen, Dr. Conan Doyle, for several of them have recently blossomed into literature. This tendency has been largely cultivated by Professor Ramsay, who has started the most interesting "settlements" in the Scots capital, and conducts the Evergreen Press, which introduced us to Fiona Macleod. Mr. Ricardo Stephens, who has recently written some clever novels, is one of the young Edinburgh men who are determined not to let young Oxford have it all their own way. In Sir Walter Scott's time it was the bar rather than the scalpel that kept up the literary reputation of Edinburgh.

The dramatic hit of 1898, after "The Gay Lord Quex," will be remembered as

Mr. Grundy's scathing comedy "The Degenerates," with which Mrs. Langtry made a new fortune. Even more interesting, however, was Miss "George Fleming's" comedy "The Canary," produced by Mrs. Patrick Campbell. Miss Constance, Fletcher, to give her her real name, has, like John Oliver Hobbes, suddenly stepped out of fiction as a dramatist to be reckoned with. She was only nineteen when she published that remarkable story "A Nile Novel" in 1877, but she has done comparatively little work since. Her play "Mrs. Lessingham" did not bring Mr. Hare the money it ought to have done, but it was ingenious. New Yorkers had a chance to test her quality by her play "A Man and His Wife," produced at your Empire Theatre three years ago. In "The Canary" she proved herself as fresh as ever, with a new touch of gayety added to her art. Every lover of the theatre is glad that Mr. William Archer is to take up the thread of his admirable résumés of the play house, for Mr. Grant Richards is to issue his new book "Study and Stage." Mr. Walkley, whose place on the *Speaker* is now filled by Mr. Philip Comyns Carr, a son of the well-known art critic (now managing director of the Lyceum Theatre), has also brought together his work of the last five years in a book called "Frames of Mind." His earlier book, "Playhouse Impressions," issued by Mr. Unwin in 1892, was extraordinarily clever, though it lacked the strength of Mr. Archer's work, and the sincerity of Mr. Walkley's more recent output. Mr. Walkley, who took a "double first" at Oxford, entered the Civil Service three and twenty years ago, and is now in the Post Office. The recent convention in Washington took him to your side, and I think enlarged his outlook on many things. Of peculiar interest at the present moment to American readers is Mr. Charles Hiatt's life of Sir Henry Irving, which Messrs.

Bell issue. Sir Henry did record business in our provinces before he crossed the Atlantic, for his illness made him more popular than even some of his recent successes. An old friend of his, Mr. Austin Brereton, has just edited the illustrating of a wonderfully cheap one-volume reprint of Shakespeare for the Blackies, which will appear next year, and Messrs. Dent are re-issuing their beautiful Temple edition in twelve volumes.

As I anticipated, we have not heard the last of the dispute on copyright in reports of speeches which was raised by Mr. John Lane's issue of Lord Rosebery's addresses (as reported in the *Times*). Mr. Justice North in the Chancery Division of the High Court decided, it may be remembered, that an orator has no copyright in his speeches as reported in a journal, for, he argued, the reporter is as much an editor as a phonograph. The finding was grotesquely Gilbertian, and nobody was surprised when the Court of Appeal upset it. The printer or reporter of a reported speech, the Court declares, is not the author of the speech in any sense of the word "author." This, of course, is common sense, but the *Times*, which brought the action against Mr. Lane, who has withdrawn the book in the meantime, has appealed to the House of Lords, which will settle the question once and for all. The *Times*, I may add, is pushing the "Century Dictionary" with great vigor, having made a great financial success of the Encyclopædia Britannica. The fashion of books on the installment system is becoming a sheer craze. The *Standard*, till now so stately, is issuing a library of its own, edited by Dr. Richard Garnett, and the *Illustrated London News* has taken up Funk & Wagnall's "Standard Dictionary."

The sixpenny reprint may be regarded as a corollary of this payment-by-installment system. Many publishers, including

such a large distributor as Newnes, think the boom over, but the Macmillans are still inclined to report in its favor. Be that as it may, the "nimble" sixpence has now invaded such a serious department of letters as folklore, for Mr. Alfred Nutt has started a series of sixpenny "Popular Studies in Mythology, Romance and Folklore." Mr. Nutt, I need hardly remind you, is an enthusiast on the subject for its own sake, as well as from the mere business point of view. He is the only son of the late David Nutt, whose business he took up in 1878, after he had been trained as a publisher in Leipzig, Berlin and Paris. He joined the Folk Lore Society more than twenty years ago and has written largely on Celtic Saga, besides constituting himself the publisher *par excellence* of folklore literature. There is so much in the science that is popular, notably in the explanation of the fairy tales we have known from the nursery, that this experiment in science-at-sixpence will be watched with keen interest. I may note that the building in the Strand, opposite St. Clement Dane's, where Mr. Nutt occupies such a fine position, is to be swept away with Holywell Street.

Another new publisher has arisen in the shape of Mr. R. A. Everett, who is now running a rival shop to Messrs. Methuen in Essex Street, the *via media* of bookland in London. Mr. Everett has been manager to the well-known Indian publishers, Messrs. Thacker, with whom Sir Henry Irving started life half a century ago in a very humble capacity. He has adopted the commission method, which, despite the wretched output of certain houses, is slowly gaining ground, thanks to the efforts of the Society of Authors and Sir Walter Besant. He gets a good start as the publisher of Captain Hayes's well-known books on horses. An echo of the older publishers was heard at the beginning of December in the rooms of

Sotheby, Wilkinson & Hodge, who auctioned "a portion of the library of the late John Murray, Esq., of 50 Albemarle Street." The Byron manuscripts, however, still remain in the strong chests of Albemarle Street, where Mr. Murray now has the assistance of Mr. Bliss, whose influence is already being noticed on the output of the famous house.

Notes and Queries has been celebrating its jubilee at a time when it is more popular than ever, for we are in the midst of a revival of interest in antiquarian subjects of every kind, aided on the one hand by scientific genealogy, which is made to bear on the modern theory of heredity, and on the other by the Oxford school of history, which bases itself on infinite minutiae. All over England local imitations of *N. & Q.* (as we all call it), have arisen, and so the organ of Captain Cuttle flourishes more bravely than ever in Chancery Lane's historic atmosphere. The jubilee number contained a history of the little journal, and included some capital verses by Mr. R. H. Thornton, of Portland, Oregon. His only regret was that *N. & Q.* was not founded earlier than fifty years ago:

"King Solomon! In days long past
 Were you that rare Ecclesiast
 Whose watchful eye was daily cast
 On scenes of sainting and of sinning?
 Great preacher-monarch! O had you,
 With largely comprehensive view,
 Inaugurated 'N. & Q.'
 Three thousand years ere our beginning!"

"You could have told us in a trice
 What cook (before the Age of Ice?)
 Composed that very grave advice
 To catch one's hare, and then to stuff it,
 You knew the chalks and marls and clays:
 Your plant-lore far exceeded Ray's:
 You saw the spider's works and ways
 Long, long before she scared Miss Muffet."

Notes and Queries is owned by Sir Charles Dilke, and edited by Mr. Joseph Knight, one of our most learned theatri-

cal critics. No figure is more familiar at a first night performance than the burly, bearded form of "Joe" Knight, whose geniality, escaping the penalties of profundity, has gained him the affectionate diminutive. His daughter is married to Mr. Forbes-Robertson's younger brother Ian (who is also an actor). Another note in journalism is the new series of the Liberal weekly, *The Speaker*, which used to be owned by Sir John Brunner, the great chemical manufacturer. Sir Wemyss Reid has handed it over to a number of brilliant young Oxford men, and it is being managed by Mr. Philip Comyns

Carr, to whom I have already referred. The young Oxford man is crowding into all forms of journalism. Mr. Carr began his career only recently in the office of the *Lady's Pictorial*, one of the Ingram group of journals. *The Speaker* is being cleverly done: but the curious lull in the partisan spirit of politics—due largely to the disappearance of Mr. Gladstone—makes party journalism an uphill business at present. Another new venture is the *Review of the Week*, which has been started by Sir John Gorst's son. It is an excellent penny's worth.

J. M. Bulloch.

WILLIAM MARSHALL

(Concluded from November)

JAMES HOWELL, the author of "Epistolæ Ho-Elanæ, or Familiar Letters," issued the first part of his curious and pedantic correspondence in 1645. The frontispiece is in compartments, and below the title which is in the centre of the plate, is a portrait of this copious letter writer. But the important portrait of the year is that of John Milton prefixed to the first edition of his Poems. While a beautiful plate, Marshall had the misfortune to give to Milton the appearance of a man well on towards middle age, whereas the portrait was supposed to represent him at twenty-one years. The story goes that when an impression of the plate was shown to Milton, he wrote below it four lines of Greek, which Marshall engraved on the copper, thinking they were in praise of his work. They have been translated: "Will any one say that the portrait was the work of an ingenious hand; my very friends, looking at my own natural countenance, know not whom it represents, but laugh at the awkward imitation of the idiotic artist."

"This," says the editor of the "Bibliotheca Anglo-Poetica," "is probably too satirical." It shows, however, that Marshall, like Shakespeare, whatever his knowledge of Latin, knew "less Greek."

Francis Quarles, author of "Divine [but tedious] Poems," was engraved in this year. The following year, 1646, appeared the portrait of James Shirley, playwright and poet, prefixed to his Poems, which, though interesting, is by no means as brilliant as that of the brave and unfortunate poet, Sir John Suckling, whose "Fragmenta Aurea," in which it appears, is so greatly prized by collectors. John Hall's portrait was prefixed to his Poems in this year, but is not among the most interesting from Marshall's hand. The great folio edition of Beaumont and Fletcher's "Comedies and Tragedies," the last of the great dramatic folios, and the first edition of these plays, was published in 1647. It contains the portrait of Fletcher, of which Humphrey Mosely, the publisher, states in the preface: "This figure of Mr. Fletcher was cut by severall Original Pieces, which his



JOHN MILTON

[From the original, in the possession of Mr. Chew]

friends lent me, but withal they tell me that his inimitable Soule did shine through his countenance in such Ayre and Spirit that the Painters confessed it was not easy to express him. As much as could be, you have here, and the Graver hath done his part." A most important testimony to the faithfulness of Marshall's work. The portrait and frontispiece of Robert

Baron's "Cyprean Academy," 1648, are exceedingly fine. The portrait was used for the same author's "Pocula Castalia," 1650, but the impressions in this volume are inferior.

John Quarles's "Fons Lachrymarum" of this year has both portrait and title by Marshall. Poor Quarles's "Fountayne of Tears," it must be confessed, is but dreary



ROBERT HERRICK

[From the original, in Mr. Chew's collection]

reading, which no doubt explains the reason why the writer—T. M., Thomas May—of the verses beneath the portrait says :

“ But for this Face the work had clearly gone
For old smooth Quarles himself, and not his
Sonne.”

This is very true. For downright gloom



SIR JOHN SUCKLING

[From the original, in Mr. Chew's collection]

it would be hard to choose between "Old Smooth Quarles's" "A Feast for Worms" and his son's "Fountayne of Tears."

Fortunately, Robert Herrick's "Hesperides," which appeared in this year, has been rescued from its long and unmerited neg-

lect. It is scarcely to be believed that there was no reprint of the "Hesperides" between the years 1648 and 1823. But the numerous editions since then bear abundant testimony that the lack of appreciation for the true poetic genius of Herrick has at last been fully attoned. Marshall has preserved for us the countenance of this quaint and charming poet, and thereby increasing the debt we owe him, as it is the original of all other and later portraits. Whoever "T. W." was, whether T. Weaver, as is probable, or T. Whitcote, he wrote, or rather, as the title expresses it, "metaphrased" a poem called "Plantagenet's Tragical Story," published in 1649, and his portrait is prefixed to the title. "J. S.," who wrote the verses below the portrait, does not enlighten us on the question of the author's name. He tells us

"Our eyes may here a double Beauty find,
His face this shows, his Booke presents his
mind."

In the same year honest John Ogilvy, Cosmographer Royal, published his translation of Virgil. Edward Phillips, Milton's nephew, calls him, perhaps with a sly wink, "one of the prodigies of our age, from producing from so late an introduction into Literature so many large and learned volumes, as well in Verse as Prose." This Virgil is not one of his "large" volumes, and Marshall has engraved a portrait of the translator and a neat frontispiece containing scenes from the *Aeneid* and a bust of Virgil. With this year the portraits come to an end, and, although many of the plates continued to be used in later editions of the vol-

umes for which they were engraved, I have never seen an original plate bearing date later than 1649. In all probability Marshall died late in 1649, or early in 1650.

Marshall produced many engraved titles and frontispieces that it would be impossible to mention within the limits of this article, as well as a large number of portraits of royal and noble personages, statesmen and divines. To study him at his best care should be taken to secure very early impressions of his plates. The delicacy of his work combined with the softness of the copper plates permitted only a very few really brilliant impressions, so that there is great variation even in the first edition of the volumes in which they appear. The low rate of pay for which engravers were forced to work is no doubt responsible for much of the carelessness and evident haste that appear in many of his plates. Hollar is said by Caulfield to have worked for the booksellers for fourpence an hour, and it is not probable that Marshall received much more. Granted that many engravers have excelled him in strength and grace of line, that his designs are often crude and perhaps stiff, there is nevertheless a stamp of honest truth, and a charming quaintness of manner that go a long way to atone for the defects that a severe critic might find in his work. Dear old Marshall! We love him and we love his prints, and we can say of him as Flatman wrote of Faithorne:

"A 'Marshall sculpsit' is a charm can save
From dull oblivion and a gaping grave."

Beverly Chew.

NOTES OF RARE BOOKS

THE most important sale of the season, so far, was held at Messrs. Sothebys, London, on November 20th to 26th inclusive. In the truly British way the auctioneer attached the name of a lord to the sale, and his name doubtless affected the prices. Among other books that came up for sale, were some fine illuminated Horæ, some valuable MSS., a series of books relating to gardening and floriculture, some of the rarer early writings of Kipling, and a complete set of the Kelmscott Press publications. As these latter had brought such unusual prices in July it was of more than ordinary interest to note whether these former prices would be sustained, and if not what would be the variations. We give below only those that have broken the record for the year. The only book missing was Savonarola's "De Epistola Contemptu." Estimating for the price the last copy fetched, we have a grand total for the books which cost original subscribers £144, an aggregate of £548, a slight advance on the total for the last sale in July. The following items broke any previous record. Defence of Guenevere, £9, 2s. 6d. (£8, 15s.); Mackail's "Biblia Innocentium," £27 (£24); Shakespeare, £16 (£15); Order of Chivalry, £8 (£5); More's Utopia, £8, 15s. (£8, 10s.); Swinburne's "Atalanta in Calydon" £15, 5s. (£11, 5s.); Two Trial Pages of Froissart, £11 (£10, 15s.); Love is Enough, £8, 5s. (£7, 5s.). The Chaucer had brought in July £58, 10s. It reached the sum of £64, verifying the prophecy of Mr. Quaritch that it will soon be a £100 book.

It is definitely decided that the American Art Association is to sell the library of the late Augustin Daly, and all his other properties, pictures, costumes, autograph letters, play bills, MSS. and dramatic mementoes are to go also. The date fixed is some time in March, and the sale will continue for several days. It is well known among his friends that Mr. Daly was an ardent book lover, and his books always were purchased both with an eye to pleasing his own fancy and to making a wise investment. It will be most interesting to note how satisfactory as a financial investment a library collected along such definite lines as his was will prove. The following notable books are among his collection, viz.:

The first four folio editions of Shakespeare, a fine collection of first editions of Lamb, Thackeray, Dickens and many other English authors.

Naturally the library is very rich in everything relating to the drama not only from its artistic side but also its literary. English poetry, so closely allied to the drama, is fully represented, while original illustrations, autograph letters, MSS. predominate.

Mr. Daly was an enthusiastic Grangerite, and his extra illustrated copy of the Bible is probably unique in the history of this art. Next in importance to it may be mentioned his copy of "Peg Woffington," an actress whose life he had written. Mr. Daly spent years in collecting material for this unusual book, and it is doubtful if any material can be produced either in England or America which excels his relating to this actress.

There have been various estimates made about the amount of money spent on his extra illustrated edition of the Bible, but it is safe to say that it cost him \$25,000 before it was put in the binder's hands. His collection of Lamb letters was probably the richest in this country, and it is no secret that he owns all the originals of the correspondence between Thackeray and Mrs. Brookfield, published by Messrs. Charles Scribner's Sons. At the McKenzie sale in London Mr. Daly acquired the original drawings made by Seymour for Pickwick Papers. The rejection of these is said to be the cause of Seymour committing suicide. Phiz, Cruikshank and many other illustrators of books are represented in this library by some of their choicest originals. Altogether the sale will be one of the most noted ones in the annals of this country.

It is not often one has the privilege of recording so important a contribution to our knowledge as the latest publication of the Rowfant Club, of Cleveland. The club so far has shown much enterprise and wisdom in its publications, and always adds something to our knowledge—instead of doing a little better what has already been partially done. The volume just issued by them is entitled "Biographical notes on a collection of editions of the book known as 'Puckle's Club,' from the library of a member of the Rowfant

Club." This is the result of an exhibition of this curious book held in the club rooms in March, 1896, and is therefore a catalogue as well as a bibliography of the subject. The Rowfant Club has had only two honorary members—Frederick Locker-Lampson and Austin Dobson. The latter writes a brief but characteristic introduction to the book, while "Tom" Johnson has etched a fine portrait of James Puckle, as a frontispiece. The volume is a demy quarto of seventy pages—printed on hand-made paper—and is issued from the press of Mr. Frank E. Hopkins, at Jamaica, Queensborough, New York. The book is illustrated by reproductions of many of the title-pages of the scarcer items, and has besides some facsimiles of bindings on some of the rarer books. Some curious facts are brought out in this volume which may be of interest to the collector. Puckle's "Club" has never secured a permanent place in English literature, and yet it was brought out the same year with the *Spectator*, and ran through seven editions before the close of the century. In 1817 so little was known about the author that there was not material enough at hand to furnish a memoir. Allibone's "Dictionary of Authors" in 1875 only gives an imperfect list of editions. The original edition was issued in 1711, and the title ran as follows: "The Club; or, a Dialogue Between Father and Son. In *Vino Veritas*, London, 1711." This bibliography records twenty-five different editions, the last being issued in Glasgow by David Bryce, and in New York by F. A. Stokes & Bro.

We append a check-list of various editions for those who cannot secure the book itself :

1. The Club, etc., etc., Printed for the Author, London 1711
2. The Club, etc., etc., Printed for the Author, London 1718
3. The Club, etc., etc., Printed for the Author, London 1718
4. " " " " Samuel Terry and John Redwood, London 1721
5. The Club, or a Gray Cap for a Greenhead, Symon, London 1723
6. The Club, or a Gray Cap for a Greenhead, King, London, N. D. 1723
7. The Club, or a Gray Cap for a Greenhead, Symon, London 1738
8. The Club, or a Gray Cap for a Greenhead, S. Powell, London 1737
9. The Club, or a Gray Cap for a Greenhead, P. Wilson, London 1743
10. The Club, or a Gray Cap for a Greenhead, Ruddimans, Edinburgh 1756
11. The Club, or a Gray Cap for a Greenhead, Bailey, Philadelphia 1795
12. The Club, or a Gray Cap for a Greenhead, Arch, London 1817
13. The Club, or a Gray Cap for a Greenhead (printed on heavy paper), Arch, London 1817
14. The Club, or a Gray Cap for a Greenhead (Large paper), Arch, London 1817
15. The Club, or a Gray Cap for a Greenhead (China paper), Arch, London 1817
16. The Club, or a Gray Cap for a Greenhead (printed on yellow paper), Arch, London 1817
17. The Club, or a Gray Cap for a Greenhead (printed on satin), Arch, London 1817
18. The Club, or a Gray Cap for a Greenhead (printed with green ink), Arch, London 1817
19. The Club, or a Gray Cap for a Greenhead (with proofs hand colored), Arch, London 1817
20. The Club, or a Gray Cap for a Greenhead (printed on rice paper), Arch, London 1817
21. The Club, or a Gray Cap for a Greenhead, Tilt, London 1834
22. The Club, or a Gray Cap for a Greenhead (re-print on cheaper paper), Arch, London 1834
23. The Club, or a Gray Cap for a Greenhead (white Chinese paper), Arch, London 1834
24. The Club, or a Gray Cap for a Greenhead, Bryce, Glasgow 1890
25. The Club, or a Gray Cap for a Greenhead, Bryce, Glasgow and New York 1890

Ernest Dressel North.

QUA CURSUM VENTUS

As ships, becalmed at eve, that lay
With canvas drooping, side by side,
Two towers of sail at dawn of day
Are scarce long leagues apart descried.

When fell the night, up sprung the breeze,
And all the darkling hours they plied,
Nor dreamt but each the selfsame seas
By each was cleaving, side by side.

E'en so—but why the tale reveal
Of those whom, year by year unchanged,
Brief absence joined anew to feel
Astounded, soul from soul estranged ?

One port, methought, alike they sought ;
One purpose hold where'er they fare—
O bounding breeze! O rushing seas!
At last, at last, unite them there!

At dead of night their sails were filled
And onward each rejoicing steered—
Ah, neither blame, for neither willed,
Or wist, what first with dawn appeared !

To veer, how vain ! On, onward strain,
Brave barks! In light, in darkness too,
Through winds and tides one compass guides—
To that, and your own selves, be true.

But, O blithe breeze, and O great seas,
Though ne'er, that earliest parting past,
On your wide plain they join again,
Together lead them home at last.

—From the "Poems of Arthur Hugh Clough." By permission of Messrs. T. Y. Crowell & Co.

CURRENT LITERATURE

"THE FIRST AMERICAN"

IN this new biography of Lincoln it is told again that he once refused to read a life of Burke, saying that all such books might just as well be written with blank places to be filled in with the hero's name when needed. In any life of Lincoln himself the blank places could not possibly be filled by any name but his own. Here especially the individual quality of the subject is emphasized, for the biographer has set himself the task of writing a personal rather than a political or, in any sense, philosophical account of his great subject.

Let it be said at once that in this task Mr. Hapgood has achieved a conspicuous success. He has put to admirable use a great opportunity. It is an opportunity which, in the nature of the case, can arise but once in its completeness. In point of time, a man must come exactly far enough from such a subject as the life of Lincoln to see it in its truest proportions. Nearer, the documents in the case will not all have been filed. From a greater distance, the outlines of a figure appear more definitely fixed, and the difficult work of destroying in order to reconstruct becomes necessary. At this precise moment a writer of the new generation meets with his opportunity—to examine all the records of Lincoln's earlier and later contemporaries, to extract, assimilate and give forth again, in the terms of current thought and speech, the best of what he has found.

It is also in the nature of the case that the result of such a process cannot afford any striking contribution of knowledge

and fact. Its success lies mainly in wise selection and the laying of stress upon significant points. In this matter Mr. Hapgood has announced his chief intention in his sub-title, "The Man of the People," and as such it is, perhaps, that Lincoln here makes his strongest impression. "The prairie male," to repeat the author's excellent term, stands clearly forth throughout the narrative. The facts of Lincoln's origin and early years are sufficiently familiar, but their close relation, in every outward circumstance, with the life of the "middle west" world to which he belonged, is revealed in the full measure of its importance. All the inward circumstances of melancholy, sympathy and humorous appraisal of himself and others receive their due of attention. Early and late the judicious use of anecdote, not dragged in merely because it is funny, but truly serving a good purpose of illustration, helps to explain not only the life, but the man. The constant recurrence of the stories, moreover, enables one to understand their effect upon his "official family" in times of perplexity. "Stanton sometimes used abruptly to leave the room when Lincoln began a tale, and other members of the cabinet would bite their lips when he started one of his stories in the presence of strangers." In different places Mr. Hapgood says: "It was, perhaps, when he felt most terribly that he needed his stories most," and, "in almost every month of Lincoln's history as President we find the great tragedies and the little comedies, or the great comedies and the little tragedies, keeping along side by side." Always the stories are racy of the soil, always the utterances of "a man of the people,"

It would be far from fair to leave the impression that Lincoln is here to be seen only, or chiefly, as a story-teller. All the greater qualities of patience, moderation and wisdom which rendered him the man of the nation's need are firmly woven into a narrative, which speaks in a marked degree for the writer's grasp upon all the materials with which he has to deal. No less clearly do we see how skilful a politician was he who could be also a statesman of the highest order. And, instead of resenting the dexterity with which he pulled every attainable wire for his own renomination and re-election to the Presidency, one rejoices to know how well such means, usually despised, can be employed in gaining an end which justified them. It is the chief merit of Mr. Hapgood's book that it is "no prettified portrait," but an honest attempt to paint the subject, like Cromwell, "wart and all."

It is not with criticism so much as with narrative that Mr. Hapgood has concerned himself. Yet, apart from detached phrases, there are pages enough to show that he can exercise the critical faculty to good effect. Let his comment upon the Gettysburg speech bear its witness to this power:

"The classical, lasting qualities of this brief address are no longer subject to doubt. They stand with the few best known pieces of English prose. The last phrase is one that the world had been working at, and Lincoln had marked something very much like it in one of Theodore Parker's lectures; but it was chosen for this final place with literary skill, and the whole address, which had no other echo in it, is too nobly right to gain by praise. Nothing could [better?] prove how thoroughly the man of the people could be the man of taste; how the absolute Democrat could perfectly speak the highest language of literary simplicity. Nothing seems too ripe or

cultivated for him, just as nothing seems too humble or crude to deserve his fellowship. With the highest he never entirely lost the air of familiarity; when easily meeting the lowest it was always with an inalienable dignity. How different, it might be natural to exclaim, the Lincoln who penned these lines from the Lincoln who listened to Lamon's songs; yet the surprise would be as shallow as it would be natural. He was a man, and deemed nothing human foreign to him; yet his soul dwelt alone, 'silent upon a peak in Darien.'"

Through such bits of interpretation as this, the writer has wrought that most difficult and worthy labor, the best "popularizing" of a great theme.

M. A. DeWolfe Howe.

MR. LECKY'S GUESSES AT THE OBVIOUS

THE main impression left on one by Mr. Lecky's new book is that the distinguished historian has made a number of successful guesses at the obvious. It doesn't follow that he made a mistake in putting down a lot of impressions of things in general. There are always plenty of persons who can't see the forest for the trees. But it is at times surprising to find Mr. Lecky solemnly assuring his reader that the trees are really there. Many passages in this book remind one of the numerous and successful works of Mr. Samuel Smiles, the author of "Self Help." And who can deny that the utilitarian philosophy set forth with such plainness by the chosen and accepted mentor of the English middle class, had a distinct influence on the period, just as the so-called poems of Dr. Tupper had at an earlier time? So when Mr. Lecky casts his eyes

THE MAP OF LIFE: CONDUCT AND CHARACTER. By William Edward Hartpole Lecky. Longmans, Green & Co., 12mo, \$2.00.

over society and politics, the professions and the trades and draws conclusions which we might have drawn for ourselves, we are often interested. What indeed is so fascinating as the familiar, if it be not the unfamiliar?

Mr. Lecky's earlier works, his volumes on the eighteenth century, and his treatise on the history of European novels are marked by a curious absence of the epigram. Indeed, if one desired to include a passage from his works in a book of prose beauties or selections, it would be hard to find anything that would fill the bill. True, he did shock Mrs. Grundy by producing in the "Morals" one startling passage, that about a certain person, whose name is not mentioned in polite society, or in the presence of the young person, whom he described as "sacrificing herself upon the altar of the nation's purity." That effort at eloquence apparently exhausted Mr. Lecky, for he did not, in his subsequent writings soar to the height of eloquence or allow himself the luxury of a generalization. Perhaps it is his sense of fairness, of strict justice even to those with whom he does not agree, that keeps Mr. Lecky from epigrammatic writing. Oliver Wendell Holmes tells how a very humorous poem of his had a serious effect on a messenger boy and adds:

"And since, I never dare to write
As funny as I can."

So Mr. Lecky would rather fall short of the truth than do an injustice. For example, in the present book he condemns the late John Boyle O'Reilly for taking the oath of allegiance to Queen Victoria, with the intention of carrying on his propaganda as a Fenian while a servant of her Majesty. An ordinary writer would have stopped there. Not so Mr. Lecky. He goes on to point out that Mr. O'Reilly afterwards became a well-known and much esteemed man; that in his writings there was a streak of genius and that he

counted many respectable persons among his friends.

The utilitarian tendency of Mr. Lecky's theories on practical morality is indicated in the quotation from Tocqueville, which he places on his title-page, of which the following is a translation: "Life is neither a pleasure nor a grief, but a grave business with which we are charged, which we must also conduct and bring to an end in an honorable fashion." And as illuminating this he remarks in his chapter on the relation of morals to happiness, "character plays a larger part than intellect in the happiness of life, and the cultivation of the unselfish part of our nature is not only one of the first lessons of morals but also of wisdom." What Mr. Lecky has to say about a great many things all comes back to that.

When Mr. Lecky deals with politics he does so as a practical man. He was only known to the public as an historian and philosopher, when a few years ago the University of Dublin, instead of picking out another pushing young lawyer, sent him to the House of Commons as its junior member. Since then Mr. Lecky's face and figure, treated more or less humorously by Mr. Reid, have appeared every week in the cartoons of London *Punch*. And so, in spite of his theoretical familiarity with statesmen of the past, the elderly historian had to make the acquaintance of the statesmen of the present. He has come to the conclusion that party government is necessary; that this calls for compromise to a large extent, both on the part of individuals and groups, and that the moral limitations and conditions under which an ordinary member of Parliament is compelled to work are far from ideal. At the same time Mr. Lecky, though a party man, does not hesitate to denounce the Jameson raid. "The trail of finance runs over the whole story, but it must be acknowledged that, although

Mr. Rhodes had made an enormous fortune by mining speculations, and, although he was largely interested as a financier in overturning the system of government at Johannesburg, he was not a man likely to be actuated by mere love of money, and that political ambition closely connected with the opening and civilization of Africa largely actuated him." This strict balancing of pro and con is very characteristic of Mr. Lecky's careful and just manner.

On such subjects as the cost of pleasure, the collecting passion, the pursuit of wealth, Mr. Lecky has not much that is original to say. Indeed, Lord Rosebery, in a recent speech, put much more cleverly what Mr. Lecky sums up as follows: "The value of money as an element of happiness diminishes rapidly in proportion to its amount. In the case of the humbler fortunes, each accession brings with it a large increase of pleasure and comfort, and probably a very considerable addition to real happiness. In the case of rich men this is not the case, and of colossal fortunes only a very small fraction can be truly said to minister to the personal enjoyment of the owner." Lord Rosebery was more vivid when he said: "I can't wear more than one suit of clothes, or eat more than one dinner at a time."

Perhaps the most interesting part of Mr. Lecky's book is that in which as an old man he writes cheerfully and brightly of old age and the end of life.

Frederick James Gregg.

LITERATURES OF THE WORLD

THE fifth of the series of thirteen books on the literatures of the world, edited by Mr. Edmund Gosse, is *A History of Spanish Literature*. It was written, says its author, Mr. Fitzmaurice-Kelly, to answer a question put by Nicolas Masson at the close of the last century:

"Mais que doit-on à l'Espagne? Et depuis deux siècles, depuis quatre, depuis six, qu'a-t-elle fait pour l'Europe?" In his four hundred pages Mr. Kelly shows conclusively what Spain has done for Europe. He traces her literature from Roman beginnings through the brief heroic age of two hundred and fifty years to the nineteenth century and contemporary writers, referring only to the Castilian language—the tongue of the great writers, Juan Ruiz, Cervantes, Lope de Vega, Tirso de Molina, Quevedo and Calderón.

His method is that of the scholar. His is not a fantastical, superficial presentation of Spanish literature, but a careful, conscientious study of the writers of whom he treats, and of their relation to the time in which they lived. He refutes the theory which assumes the existence of immemorial romances, and clears away romantic stories, such as that which makes of Cervantes a "plaster saint," while in reality he was a loose liver, a frequenter of gambling-houses and the father of a natural daughter. The most interesting parts of the book are those which treat of the three great men—Cervantes, Lope and Calderón. We never tire of hearing once more of the personality of the author of "Don Quixote"—that man of "rare intellectual gifts and overwhelming temperament," whose universality makes him comparable to Shakespeare, and whose abounding vitality calls Fielding to mind. Mr. Kelly's treatment of him is most en-

A HISTORY OF SPANISH LITERATURE. By James Fitzmaurice-Kelly, Member of the Spanish Academy. D. Appleton & Co., 12mo, \$1.50.

A HISTORY OF JAPANESE LITERATURE. By W. G. Aston, C. M. G., D. Lit., Late Japanese Secretary to H. M. Legation, Tokio. D. Appleton & Co., 12mo, \$1.50.

A HISTORY OF BOHEMIAN LITERATURE. By Francis Count Lützow, Formerly Deputy for Bohemia in the Austrian Parliament. D. Appleton & Co., 12mo, \$1.50.

HUNGARIAN LITERATURE: AN HISTORICAL AND CRITICAL SURVEY. By Emil Reich, Doctor Juris. With an authentic map of Hungary. L. C. Page & Co., 8vo, \$1.75.

STUDIES IN FOREIGN LITERATURE. By Virginia M. Crawford. L. C. Page & Co., 8vo, \$1.75.

tertaining. Cervantes, he says, was unlucky not only in life, but also in death, because of the crowd of enthusiasts called "Cervantophiles," who pronounce learned judgments on the quality of his genius. He adds that the great Spaniard, like Shakespeare, took peculiar interest in cases of dementia; and that in Spain, as in England, the afflicted have shown both authors much reciprocal attention. Are the Donelays within hearing distance?

The author's judgments are broad-minded and his sympathies wide. His point of view, moreover, is at all times historical—as when he insists that Lope's achievement must be compared with what preceded, not with what followed him. The atmosphere of the book is Spanish to a marked degree—uncomfortably so in two or three instances when explanations of the Spanish words used are necessary to intelligibility. Mr. Kelly's vigorous epithets and Celtic sense of humor make this book the most readable of the three in the Appleton series.

It is a long stride from Spain to Japan, but the scent of the plum-blossom and the orange-tree, and the beauty of the rippling wistaria reproduce that sensuous atmosphere which makes of Spain a delight. Mr. Aston carries us into the midst of Japanese surroundings, in spite of the difficulties of translation. The yellow primrose is not a yellow primrose in Japan, and it is more than likely that Japanese rivers have not river-brims, so different from ours are the phenomena, the idioms, the thoughts, the sentiments of Japan. The fact that forty years ago no Englishman had read a page of a Japanese book makes the reading of the voluminous literature of Japan, extending as it does over twelve centuries, like a voyage to an undiscovered country. The characteristics revealed are a constant surprise. In the Nara period of the eighth century, for instance, poetry, instead of

being rude and unpolished, as would be expected from a nation just emerging from barbarism, was characterized by finish of technique. The poetry of Japan is at all times delicate, in miniature, like the Japanese themselves; fatalistic, emotional, therefore lyric; and epigrammatic. This little poem, one of the "Tanka" or "short poems," breathes the spirit of Omar Khayyám:

"Since we are such things
That if we are born
We must some day die,
So long as this life lasts
Let us enjoy ourselves."

Mr. Aston is inclined to think that the excessive fondness of the Japanese for punning and for verbal wit both in conversation and in books amounts almost to a disease which seriously impedes the development of the literature. Their systematic use of the "pivot-word," or word of two meanings, in drama and in novel is a sign, the author thinks, of decadence and bad taste, even in the Yedo age, the period of the revival of learning.

It comes as a surprise that a very large and important part of the best literature of Japan has been produced by women, and that, too, in the classical period between 800 and 1186.

Perhaps the most interesting part of the book is the last chapter, which treats of recent developments of the literature under European influence. During the last thirty years Japan has been seized by a passion for more extensive foreign learning. The people have already accepted European philosophy and science, but Christianity has as yet made comparatively little progress. Mr. Aston holds it as inconceivable that western religion should not follow upon western ideas. But to a mind free from the proselyting instinct, the fact that western religion will probably not be engrafted upon the Japanese civilization does not seem at all

inconceivable or deplorable. Evolution has never thrived under the forcing process.

The historian of Bohemian literature works under the advantage of introducing to Western Europe a body of literature wholly unknown, and of not being confronted with a mass of accumulated criticism concerning that literature. Count Lützow, like his predecessor, Mr. Aston, gives considerable space to translations, because of the isolation in which Bohemian literature has existed. He himself says that that literature is disappointing and unsatisfactory, because of the wholesale destruction of books after the battle of the White Mountain, a destruction which continued from 1620 to 1760. One Jesuit, Konias, boasted of having burned 60,000 volumes. To these epithets of the author, "disappointing and unsatisfactory," the critic is bound to add "gloomy and dull." Of necessity a literature which is so closely interwoven with the history of struggles, religious and political,—a literature the value of whose records has been vitiated by the foolish, displeasing, and untruthful tales of a chronicler such as Hajek of Libocan,—such a literature cannot but have a dispiriting effect on the reader. The author is hopeful, however, that the intense devotion to the national language on the part of four enthusiastic patriots, Jungmann, Kollar, Safarik and Palacký, has stimulated new interest in a language which, at the end of the last century, was entirely neglected for German and Latin. He goes so far as to say that the last quarter of this present century will be referred to as the golden age of Bohemian literature. Because of the authoritative character of this book, it will be used as a means of reference rather than as an accompaniment to a loaf of bread and a jug of wine. It contains, like its two predecessors, a full bibliography, a table of contents, and an index.

If Mr. Reich's *Hungarian Literature* had received the careful editing given by Mr. Gosse to the three books in his series, we should probably have had a more controlled and sober survey of literature than the author's brilliant production now is. But it would not have been so entertaining. He is a law unto himself, and he has the courage of his exuberant convictions. The first pages, particularly, glow with patriotism, and one cannot help being impressed by his enthusiasm, even though one is not always carried to his conclusions. This is the first attempt, so he says, to give a connected story of Hungarian literature in English, and his aim is to present to the reader a vivid picture of the chief currents and leading personalities in that literature. This object he accomplishes in an original and profitable manner by showing that Hungary has more associations to offer than those connected with bands, gypsies, flour, wine, and Louis Kossuth. He constantly draws parallels between Hungarian literature and that of other countries in an endeavor to give the facts which he relates a relation intelligible to the reader. In some instances he carries this parallelism too far, as when he says that the novelist, Kemény, is the Balzac of Hungary, in spite of the fact that he lacked the intimate knowledge of all classes of people, the wit and humor, the sense of proportion in plot, the subtlety of mind, the range of observation which the great Frenchman possessed. That is to say that the cadaver resembles the living body. What is left after all these characteristics are eliminated? The statement that Kemény had the vast knowledge of historic events, the interest in science, and the "inexorableness" of Balzac, is not sufficiently convincing to place the Hungarian in the same category as the Frenchman.

One of Mr. Reich's theories is most amusing. The Magyars, or Hungarians,

he says, have a language of their own, therefore they may hope for great things in the future. The North and South Americans, on the contrary, have no national language, although they have a distinct individuality of their own, as regards politics, social constitution, individual temper, and attitude of mind—distinct, that is, from their parent countries, England and Spain. But because they have not a separate language, they are rendered incapable, in all times, of reaching the lofty summits of literature. This is simply appalling! To think that we can never have an American masterpiece either English or Spanish [sic], because we, in North America, speak English, and they, in the South, speak Spanish! The idea of being grouped with South America is amusing to begin with, from the American literary point of view. There is some consolation in the fact, however, that Mr. Reich does not accuse us of speaking American.

His treatment of Jokai is interesting in its brilliancy and devotion. He compares him most happily with Liszt, because of the novelist's power of improvisation. Indeed, all through the book music and literature are closely associated, as they should be in any consideration of Hungary. The constructions are sometimes obscure, and the continued mixing of metaphors and the un-English use of words show that the text was not revised by an expert in our language. The book is stimulating and suggestive, however. If it were freed of its faults, it might lose its flavor.

Of the eleven essays in Miss Crawford's *Studies in Foreign Literature*, five have already appeared in English reviews. She writes of The Present Decadence in France, Cyrano de Bergerac, Daudet, Huysmans, Verhaeren, Maeterlinck, Georges Rodenbach (a singer of Bruges), D'Annunzio, Fogazzaro, Sienkiewicz, and Tolstoi's "War and Peace." The interest be-

gins on the second page, when the author says that Mrs. Humphry Ward is no more an artist than Marie Corelli, and that *Richard Feverel* is one of the few beautiful English novels. She holds Turgenev up as a model for young literary France, which is giving itself up to the making of novels like "Les Demi-Vierges." The mention of Cyrano de Bergerac causes an involuntary sigh, but it is no laudatory theme which meets us. The author accuses the critic, M. Faguet, of having lost his sense of proportion in pronouncing that drama the finest dramatic poem of the last half century. Its popularity, she asserts, is due to the military glory which it exploits in a setting of romanticism and chivalry. Dreyfus and "Cyrano" are the key-notes of this past year in France.

These bits of criticism give only a slight idea of the interest in this little book of essays. Miss Crawford is a woman whose opinions of people and things one cares to know. She has a habit of thinking,—a habit rather rare nowadays.

Carolyn Shipman.

OPERAS, OPERA SINGERS AND VIOLINISTS

MISS ESTHER SINGLETON'S *A Guide to the Opera* is a book that will certainly be popular with the constant followers of the great composers, and the many music-lovers with less musical education, who must long have felt the need of just such a text-book. Preceded by a short essay on the development of the opera, historical as well as explanatory, in which the different musical forms are briefly discussed, and the construction

A GUIDE TO THE OPERA. Esther Singleton. Dodd, Mead & Co. Illustrated, 12mo, \$1.50.

STARS OF THE OPERA. Mabel Wagnalls. Funk & Wagnalls. Illustrated, 16mo, \$1.50.

FAMOUS VIOLINISTS OF TO-DAY AND YESTERDAY. Henry C. Lahee. L. C. Page & Co. Illustrated, 16mo, \$1.50.

and purpose of the several kinds of opera pointed out, the author devotes a few pages to descriptive sketches of each of twenty-nine of the famous operas of Mozart, Beethoven, Gounod, Verdi, Bizet, Glück, Weber, Meyerbeer, Donizetti, Auber, Rossini and Wagner. These sketches, in condensed form, present a convenient running commentary on the action of the operas as it takes place on the stage, giving such attention to the orchestration, stage directions, etc., as will enable one intelligently to follow all that takes place in the course of a performance; and as summaries, they are remarkably comprehensive and in excellent proportion. In many instances she indicates the instruments by which certain effects are produced, and, in the Wagner operas, those with which each motive is introduced. The work is a creditable one, and can scarcely fail of a proper appreciation; the volume is a fine example of book-making, and there are appropriate portraits of many of the best singers of to-day in the characters for which they are famous.

Miss Mabel Wagnalls has given us an opportune volume of personal sketches of several of the popular heroines of the operatic stage, which have the added interest of being the result, in some instances, of interviews granted a devoted admirer. But *Stars of the Opera* is unfortunately marred too often by extravagant praises. Tempered by a little more conservatism and discrimination, the author's enthusiasm would reflect more truly the appreciation properly accorded to these artists. Beside the personal sketches the book contains brief explanations of the plots and of the versions of many of the popular operas as they are presented by the Metropolitan Company, also of the plots of a few operas which have never, or not for many years, been sung in America. The volume is made attractive by the addition of sixteen portraits,

in costume, of the several singers mentioned.

Mr. Henry C. Lahee's *Famous Violinists of To-day and Yesterday* is an interesting book of biographical sketches of famous virtuosos, enlivened with personal anecdotes gathered from many sources, including also a brief essay on the early history and the development of the instrument together with a valuable Chronological Table, containing the names of upward of four hundred of the famous violinists of four centuries. The author, though he does not hesitate to venture his opinions, preferably quotes, where possible, the accepted estimates of great artists, giving to the volume the distinction of presenting in almost every case, a presumably correct idea of the varying degrees of eminence to which they have attained. The book is enriched with ten remarkably good photogravure portraits.

RECENT POETRY

AMONG the season's best books of verse Mrs. Moulton's *At the Wind's Will* will find its welcome ready and waiting, as for an old friend. It is hers

AT THE WIND'S WILL. Louise Chandler Moulton. Little, Brown & Co. 16mo, \$1.25.

LYRICS OF BROTHERHOOD. Richard Burton. Small, Maynard & Co. 16mo, \$1.25.

WILD EDEN. George Edward Woodberry. Macmillan Co. 16mo, \$1.25.

THE MARTYR'S IDYL. Louise Imogen Guiney. Houghton, Mifflin & Co. 16mo, \$1.00.

AGE OF FAIRYGOLD. Gertrude Hall. Little, Brown & Co. 16mo, \$1.25.

VOICES. Katharine Coolidge. Little, Brown & Co. 16mo, \$1.25.

BEYOND THE HILLS OF DREAM. William Wilfred Campbell. Houghton, Mifflin & Co. 12mo, \$1.50.

NORTHLAND LYRICS. William Carman and Theodore Roberts and Mrs. MacDonald. Small, Maynard & Co. Square 16mo, \$1.50.

OUT OF THE NEST. Mary McNeil Fenollosa. Little, Brown & Co. 16mo, \$1.25.

BANDANA BALLADS. Howard Weeden. Doubleday & McClure Co. Illustrated. 12mo, \$1.00.

POEMS OF CABIN AND FIELD. Paul Laurence Dunbar. Dodd, Mead & Co. Illustrated. 8vo, \$1.50.

to speak, with rare exactness and delicacy, the finer feeling, the higher aspiration and the deeper understanding of the human heart. She finds her inspiration in an unflinching interest in the varied experience of life. However some may regret her almost complete devotion to pensive thought, yet so much light verse is published that we may be well content to return to the dignity of her poetry. Of the many fine poems in this book, one lyric begins :

"I sit and wait for you, Dear my Dear,
Now the sun is low ;
From the far-off town the path runs clear.
And the way you know—
The old, old way that brought you here,
In the Long-Ago."

Several of Mrs. Moulton's sonnets are fine examples of that difficult form, especially "At Rest," "Midnight at Sea" and "Summoned by the King," the latter in memory of James Russell Lowell.

Another whose inspiration is never the trivial thing that may serve a minor poet as the pretext for rondeau or other bit of lyrical jugglery, is Richard Burton. He has a proper appreciation of the unquestionable purpose of poetry, and devotes himself assiduously to the good work of

"Building with song the world,"

as William Watson has happily expressed it. Mr. Burton's *Lyrics of Brotherhood* are the work of a man whose sympathy is with the people, who respects the dignity of labor and would build the future beautiful. There is much that is worth remembering in this volume, but few things better than the three quatrains called "Pictures."

Mr. George Edward Woodberry, who is perhaps oftener thought of to-day as an editor of poets and critic of poetry than as the author of that admirable elegy, "The North Shore Watch," brings out this year a second volume of verse in an entirely different vein from that of the

most distinctive work in his earlier book. As the result of a restraint in production which has permitted painstaking care in the turning of these lyric lines, the poetic feeling of his utterance is as sure in the unaffected grace of "The Secret," "Love's Castaway," and others of these shorter poems, as it was in the dignity of that longer one, beginning

"First dead of all my dead that are to be."

Wild Eden is a book for youth and love, in which the subtlest feeling is exquisitely expressed.

Miss Guiney, after an interval of several years, publishes a volume containing *The Martyr's Idyl*, and also a number of her shorter poems which have appeared in the magazines since her last volume of verse came from the press. The short poetical drama from which this new book takes its title, commemorates the persecution of SS. Didymus and Theodora and their death, is original in several of its episodes, sustained in interest and will materially strengthen her claim to a definite place among the American poets of to-day. Of the other poems "Arboricide," "Of Joan's Youth," and the "Ode for a Master Mariner Ashore," are worthy of special mention as well as being typical of Miss Guiney's work.

Miss Gertrude Hall, the author of a book of charming verse entitled *Allegretto*, published some years ago, brings out this season another volume. Frequently in the turn of a thought, and the manner of its expression, Miss Hall accomplishes an effect quite as unusual as those that make Miss Emily Dickinson's poems unique in the literature of recent years, and her work shows much of the originality which makes Miss Dickinson's so popular. *Age of Fairygold* is the fortunate title of Miss Hall's new book. The contents will scarcely disappoint one who purchases it for what it seems to promise of pleasure in the perusal.

Much deep human feeling finds expression between the covers of Mrs. Katharine Coolidge's first book of verse, *Voices*. She is particularly happy in her handling of the sonnet, and to be congratulated on that one, on "Silence," beginning—

"Mightier than music, deeper than the sound
Of rolling thunder, or the ocean's roar."

Her writing is characterized by a fervent religious sentiment which pervades it all and gives to much of it a certain distinction unusual to the first work of writers of verse. The following spirited lines as well as several of her sonnets are worthy of a place in the year's treasury of song:

RIDE.

"Now mount the wingèd steeds of Fate;
Ride, ride to-night with me!

"Slip curb and bridle,—leap the gate,—
One dash for liberty!

Be Heaven or Hell our destiny,
Ride, ride from prisoning strife!
Free as the boundless, surging sea,—
Mad with the breath of life!"

Beyond the Hills of Dream, Mr. William Wilfred Campbell's new selection of his poems, includes what was best in his earlier volume, together with many good verses which are new. Mr. Campbell is one of a few of the younger Canadian poets whose work never suggests that of Mr. Carman, is agreeably individual and distinctively good. His place is with those of his countrymen of whom the late Archibald Lampman was the most distinguished. Of his lyrics, which are all delightfully musical, we quote one which is particularly beautiful:

LOVE

"Love came at dawn when all the world was fair,
When crimson glories, bloom and song were
rife;

Love came at dawn when hope's wings fanned
the air,
And murmured, 'I am life.'

"Love came at even when the day was done,
When heart and brain were tired, and slumber
pressed;
Love came at eve, shut out the sinking sun,
And whispered, 'I am rest.'"

Northland Lyrics with rhymed prologue by Charles G. D. Roberts and epilogue by Bliss Carman, is the suggestive title of a book of verse by Mr. Roberts's sister, Mrs. Macdonald, and his brothers Theodore and William Carman Roberts. Naturally enough their work betrays his influence and that of Mr. Carman in many places, and much of it is worthy of these two better known poets of the day. This is a sufficient tribute to the quality of it to commend the volume to most of those who read contemporary verse.

Of the verses of Miss Mary McNeil Fenollosa's *Out of the Nest* about half reflect the habit and the thought of the Japanese, from whose literature some of them are taken, others being founded on native ballads or descriptive of Oriental scenery or custom. Of the other verses there are many that are pleasing, in particular "Envy" and "After the Storm."

The contents of Miss Howard Weeden's *Shadows on the Wall*, a book privately printed some time ago, together with several new verses and pictures by the same hand, are reprinted in an attractive volume entitled *Bandanna Ballads*, to which Joel Chandler Harris adds an appreciation. The verses, all of them written in the darky dialect, reflect the sentiment and the humor of the "quality negro" of before the war, while the pictures preserve his individuality, and are, in almost every instance, indispensable to a full appreciation of the lines they illustrate. It is unnecessary to add more to Mr. Harris's particularly appropriate and altogether sufficient commendation of this delightful book.

Mr. Paul Laurence Dunbar's publishers present in a handsome volume, illus-

trated with photographs taken by the members of the Hampton Institute Camera Club, a happy selection of some of the best of his verses in the negro dialect, including such popular favorites as "The Deserted Plantation," "Little Brown Baby," "A Banjo Song," etc. The pictures are well selected, carefully reproduced, and the volume, beautifully printed in two colors, makes a handsome gift-book.

F. F. S.

LIFE IN THE FAR EAST

THE Rev. Arthur H. Smith, in *Village Life in China*, takes an ordinary Chinese hamlet as the type of the Celestial Empire as a whole, and by describing its institutions, usages and public characters gives the reader a picture of the strangest country in the world and its countless hordes of people. China, according to Mr. Smith, is one vast aggregation of villages. When you have mastered the life of one of them you may understand something of them all. The book describes in a most interesting way all that pertains to the typical village—its construction, nomenclature, wells, shops, theatres, houses, schools, temples, societies, dignitaries, and incidentally its people, with their customs and beliefs. To the casual observer the crookedness of a Chinese village street, and the fact that no village gate is opposite another gate, appear to be the result of chance. But the student of such things discovers that the persons who laid out the village wanted to prevent evil spirits, who can fly only in straight lines, from making a clean sweep through the place.

VILLAGE LIFE IN CHINA. By the Rev. Arthur H. Smith. Fleming H. Revell Co. 8vo, \$2.00.

THE UNCHANGING EAST. By Robert Barr. L. C. Page & Co. 2 vols., 12mo, \$3.00.

IN INDIA. By G. W. Stevens. Dodd, Mead & Co. 8vo, \$1.50.

SIBERIA AND CENTRAL ASIA. By John W. Bookwalter. F. A. Stokes Co. 8vo, \$4.00.

When it comes to naming a village the people call poetry to their aid. Here is a list of the names of the hamlets found in an area but few miles square: Sesame Garden, End of the Cave, Horse Words, from the tradition of a speaking animal, Sun Family, Bull, Female Dog, Great Melon, Basket, Tiger Catching, Duck's Nest, Horse Without a Hoof, Wild Pheasant, Dog's Tooth, Loving Magistrate, Makers of Fine Tooth Combs, and Where they Wear Pug Noses. Some of these names are supposed to be a thousand years old, for change to a Chinaman is abomination.

Even an acknowledged improvement is regarded with suspicion. Of this Mr. Smith gives an amusing illustration. It seems that one of the Christian missionaries, wishing to show gratitude for the kindness of a certain village where water was hard to obtain and had to be pulled up from deep wells, announced that he would buy and put in a suction force-pump by means of which the villagers could pump all the water they needed at trifling exertion. This pump would make their former toil mere child's play. The plan was so plainly foreordained to success that another missionary was moved to promise a stone watering-trough which, in Chinese phrase, would be a "Joy to Ten Thousand Generations." The village committee listened gravely to these proposals without manifesting that exhilaration which the innovation seemed to warrant, but promised to consider and report later. When the next meeting of the committee with the missionaries took place the Chinamen expressed a wish to ask a few questions. They pointed out that there were four or five wells in the village. "Was it the intention of the Western foreign shepherds to put a 'water-sucker' into each of these wells?" No, of course not; it was meant for the one nearest the mission. To this it was replied that some families lived on the front street

and some on the back one, some at the east end and some at the west. "Would it be consistent with the ideal impartiality of Christianity to put a 'water-sucker' where it could only benefit a part of those for whom it was designed?" After an impressive silence the committee remarked that there was a further question that had occurred to them. This village had some families which owned not a foot of land. These landless persons had to pick up a living as they could. One way was by carrying and selling water from house to house in buckets. According to the account of the shepherds the new "water-sucker" would render it so easy to get water that any one could do it, and the occupation of the drawers of water would be gone. It could not be the intention of the benevolent shepherds to throw this class of laborers out of work. What form of industry did the shepherds propose to furnish to the landless class to compensate them for the loss of their livelihood? The silence was more impressive than before. After another pause the committee returned to their questions. They said that the Western inventions might be ingenious, and that so long as the shepherds were at hand to direct the use of the "water-sucker" all would doubtless go well; but they had noticed that Western inventions had a way of becoming injured by the tooth of time or by bad management. Suppose that something of this sort took place with the "water-sucker," and suppose that no shepherd was near to repair it, what should then be done after the villagers had come to depend upon it? So the missionaries decided to let the village go without a "water-sucker."

The village school is known by the noise it makes. The custom is that each pupil learns his lesson by shouting it out at the top of his lungs. As a result of this incessant screaming it is not uncommon to find Chinese scholars so hoarse that

they cannot speak a loud word. In describing the school methods Mr. Smith gives an illustration of their curious inefficiency to produce useful results. He propounded the following problem: If one adult receives a pound of grain every ten days, and a child half as much, what amount should be allotted to 227 adults and 143 children for a month and a half? Over this problem a group of Chinese, some of whom had pretensions to classical scholarship, wrestled for half an hour, and, after all, no two of them reached the same solution. Chinese names offer an interesting study, and seem to be rather puzzling to the people themselves. Boys are sometimes called by girls' names, in order to deceive malicious spirits who might steal a boy, but would disdain to waste their time over a girl. A girl cannot offer up sacrifices to her ancestors, whence the necessity of leaving male posterity behind one. If sons are lacking, a boy must be adopted. Outsiders thus adopted, although they may be as filial and in every way as satisfactory as an own son, never escape the stigma of being only "picked up," and this taint lasts unto distant generations. A man told Mr. Smith that he was wholly without influence in the village where he was born, because his grandfather had been an adopted child. To this urgent necessity for children is to be attributed the rapidity with which the Chinese widower consoles himself. The negotiations for a new wife may take place in the very presence of the dying wife, perhaps two or more aspirants striving at the same time to get a hearing. Mr. Smith knew a family in which this actually took place, and one of the offers was accepted. But the sick woman got well. The agreement, however, was valid, and the husband found himself provided with two lawful wives, each of whom subsequently bore him sons. The book contains curious details concerning the

small value put upon female life, the frequency of suicide among women, the tyranny of the mother-in-law, the struggle for scholarship honors, and the management of loan societies.

In two dainty well illustrated little volumes, entitled *The Unchanging East*, Mr. Robert Barr gives a commonplace and somewhat flippant account of a trip to Egypt, Turkey and Palestine.

In India, by G. W. Steevens, takes us still further East, but this time we have a veteran globe-trotter who knows how to write. Upon the whole Mr. Steevens's picture of touring in India is not such as to encourage many followers unless one has friends among the English officials. He declares that with the exception of four hotels that may, with indulgence, be called second-class, there is not a decent hotel in India's 1,800,000 square miles.

The chief value of Mr. John W. Bookwalter's handsome volume will be found in the hundreds of excellent pictures reproduced from photographs that the author took himself. The text is made up chiefly of letters to some Western newspapers, and while telling us nothing new of vast import is interesting and worthy of permanent form. The details given concerning the recent railway extensions in Siberia and elsewhere in the Russian empire are full of interest.

Philip G. Hubert, Jr.

OUR WAR AND OUR COLONIES

SENATOR LODGE'S story of our war with Spain is a judicial and unvarnished account of a great conflict from one who, while not actually engaged, was in close touch with the directing powers, and in full sympathy with all that was done. As the author very justly remarks, the time has not come, and will not come for years, when a perfect history of the war can be written; its events are too recent to make

possible an infallible judgment as to proportion, or to give us the necessary perspective. But what most intelligent readers of newspapers and magazines have read or heard about the momentous conflict can at least be put into orderly and permanent shape, and this Senator Lodge has done with excellent judgment. Every great event of the war finds its place here, together with an account of the political conditions which led up to the rupture. Of the illustrations the best are some excellent portraits of the chief actors on both sides. The battle pictures, evidently largely imaginative, are rather out of place in a work pretending to historical exactness.

Major G. J. Younghusband, an English officer and traveller, who reached Manila some months after Dewey destroyed the Spanish fleet, gives in *The Philippines and Round About*, a picture of Aguinaldo from personal observation. After a wait of four hours in the corridor of the house in Malolos, in which the dictator had set up his headquarters, a private secretary notified the Major that "the President" would see him. "Passing through a long, low room, used temporarily as a hall of audience, we were conducted into Aguinaldo's private study where we found him seated at a large desk covered with books and papers. The great man rose and advanced a few steps to meet us, and in a quiet and dignified manner said he was glad to make the acquaintance of an English officer. Aguinaldo is a young man of only twenty-nine years of age, stands about five feet

THE WAR WITH SPAIN. By Henry Cabot Lodge. Harper & Brothers. 8vo, \$2.50.

THE PHILIPPINES AND ROUND-ABOUT. By Major G. J. Younghusband. Macmillan Co. 8vo, \$2.50.

THE EXPEDITION TO THE PHILIPPINES. By Frank D. Millet. Harper & Brothers. 8vo, \$2.50.

TO-MORROW IN CUBA. By Charles M. Pepper. Harper & Brothers. 8vo, \$2.00.

THE NEW PACIFIC. By Hubert Howe Bancroft. Bancroft Co. 8vo, \$2.50.

four inches in height, is slightly built, and was dressed in a coat and trousers of drab silk. He is a pure Philippine native, though showing a slight trace of Chinese origin, of dark complexion and much pock-marked. His face is square and determined, the lower lip protruding markedly. On the whole, a man of pleasant demeanor, even tempered and with strong characteristics. Slow of speech and perhaps also of thought, his past career has hall-marked him as a man of prompt decision and prompter action. Many people, and amongst others, Admiral Dewey, were much puzzled to find so quiet and apparently unintelligent and listless a young man the acknowledged and undisputed head of so great a movement. Many thought that he was a mere puppet in the hands of stronger men. But a remarkably prompt action served to show that Aguinaldo was no puppet, but sailed decisively on his own bottom. A short time ago it appears that another of the insurgent leaders began to secure a following which bade fair to shake the supremacy of Aguinaldo. The President attempted no parleying; he grasped the nettle firmly and ordering his reputed rival out into the courtyard, had him shot on the spot. In the course of conversation, the subject of an American protectorate came up. Aguinaldo most emphatically declared that he and his followers had fought for complete independence, and that they would shed the last drop of their blood in securing it." Major Younghusband predicted that war between the United States and Aguinaldo would be a costly matter, and he considered a bribe of several millions to Aguinaldo as the best way out of the difficulty. He believed that Aguinaldo once out of the way, the Filipino resistance would end at once. Most of the illustrations are from photographs. That of Aguinaldo shows a peculiarly insignificant-looking young man.

Another volume on the same subject, "The Expedition to the Philippines," by Frank D. Millet, the correspondent of *Harper's Weekly* and of the *London Times*, is pleasantly written, and while pretending to give no more than an account of what one man saw, covers the field pretty thoroughly, for Mr. Millet is an expert observer. He was fortunate enough to obtain an interview with Aguinaldo, who impressed him as the puppet of stronger men. The volume has some fair illustrations.

"To-morrow in Cuba," by Charles M. Pepper, who went to the island as a newspaper correspondent, gives a fairly exhaustive account of the conditions in Cuba under Spanish rule during the war and to-day. Mr. Pepper's opinion of the future, obtained from personal observation, is that it will take fifty years of American or United States investigation before the island is made anything but Spanish in language, spirit or custom. American school teachers may, by dint of endless work, affect a small part of the population, but the American veneer will be but a very thin one. The type of American drawn to Cuba at present is, according to Mr. Pepper, all that is bad, and cannot fail to impress the Cubans most unfavorably. He likens the American adventurers who have flocked to the island to so many buzzards and predicts that it will take years to counteract the impression made by their rapacity and rascality. Until the United States sends reputable citizens in large numbers to Cuba the native will decline to realize the glories of the new régime. Some day Cuba will, thanks to the United States, become the garden of Paradise that it ought to be; but this will not be to-morrow or next year or the year after that.

"The New Pacific," by Hubert Howe Bancroft, is a compilation, seven hundred pages long, of all sorts of matters relating

to the war with Spain, and its results as affecting the Pacific side of the world. Its mixture of history, statistics, politics and romance is rather bewildering.

TALES ROMANTIC, AGNOSTIC AND DIAGNOSTIC

DISEASE seems to have become the rival of depravity in the fiction of the present day. Out of half a dozen novels published this autumn we get one heroine threatened with pernicious anæmia, two heroes suffering from nervous prostration, another who passes from typhoid fever to inflammatory rheumatism and back again to typhoid fever plus pneumonia, and an unpleasant case of dipsomania.

The Diagnostics, as this school of writers might be called, are careful to give symptoms and pathological details with the precision of a medical student still under the thrall of his note-book, and it undoubtedly is true that the disorders of our more or less dilapidated tenements appeal to the interest as well as to the sympathy of a large public. But there is a satisfaction, nevertheless, in finding Mr. Stockton cheerfully bent on amusing his readers with the adventures of a man for whom death does not exist, and whose experience in a vale of tears is enlivened

by poignant, unwavering and undiminishing zest for living. *The Vizier of the Two-Horned Alexander* is not a substantial story. The agreeable information it provides concerning Nebuchadnezzar, Solomon, Charles Lamb, Maria Edgeworth, and others, is concealed like the ingredients of a *vol-au-vent*, in sauce and puff paste, but Mr. Stockton's oven, to continue the metaphor, was not so hot as usual, and his production, consequently, not quite worthy of a *chef* so skilled in tempting jaded appetites. Certain qualities upon which we have learned to count are there, but not the crispness and adroitness of the earlier stories by which they gained their special savor.

Neither does Mr. Benson in his much more ambitious *Mammon & Co.* justify the expectation that every reader of *The Capsina* must have felt regarding his future work. He has swung back to the method and theme of *Dodo* by which he was so sadly-luckily introduced to his public, and the scene is again the London ball-room or the English country-house in place of vintages and battle-ships. The title of the book indicates that it is founded on the old conviction that the love of money is the root of all evil, but greed is not precisely the controlling element in the complex situation. Weakness of will, pernicious anæmia of the moral faculties, is the fatal difficulty with which the characters struggle, and on the whole the result is more depressing than the carnage of war. Little sagacity is needed to perceive in this, as in the rest of Mr. Benson's work, the dominant note of strenuous resistance against hypocrisy, folly, vulgarity, and disloyalty wherever they occur, but the defect that practically destroys the fortifying influence of the author's intention in such books as *Mammon & Co.*, is the miserable pettiness of motive by which the soul is overcome. In "Kit," the Dodo-like heroine, there is no

THE VIZIER OF THE TWO-HORNED ALEXANDER. By Frank R. Stockton. The Century Co., 12mo, \$1.25.

MAMMON & CO. By E. F. Benson. D. Appleton & Co., 12mo, \$1.25.

THE ORANGE GIRL. By Sir Walter Besant. Dodd, Mead & Co., 12mo, \$1.50.

FOR THE SAKE OF THE DUCHESSE. By S. Walkey. Frederick A. Stokes Co., 12mo, 50 cents.

A NAME TO CONJURE WITH. By John Strange Winter. J. B. Lippincott Co., 12mo, \$1.25.

IONE MARCH. By S. R. Crockett. Dodd, Mead & Co., 12mo, \$1.50.

DEAD MEN TELL NO TALES. By E. W. Hornung. Charles Scribner's Sons, 12mo, \$1.25.

AN ECLIPSE OF MEMORY. By Morton Grinnell, M.D. Frederick A. Stokes Co., 12mo, 50 cents.

strength or depth of feeling to impel her toward the wanton ruin of her own life and the lives of others, and the object of her foolish affection is absolutely nothing but an animated fashion-plate, sans brains, sans heart, sans force, sans everything. Dignity becomes impossible, and the very elements out of which the noble tragedy of the Capsina's sacrifice was formed are given trivial shapes and watery colors. Had Mr. Benson not proved himself so deep a student of human nature, it would be enough to say that his latest book is brighter than his earlier ones, that he has gained in the power to construct a plot, and that his keen observation finds, as before, unconventional expression, but we look now for more than this from him, and resent a disappointment.

Sir Walter Besant is not disappointing. His story of the eighteenth century has a reminiscent suggestion of Dickens and Trollope and the figures and facts on which they built their representations of social abuses. With a full century between such abuses and ourselves we can comfortably breathe the air of prisons and of the dens of criminals, and enjoy the good human hearts that are made to beat to so many vicissitudes without too keen a sympathy. It is only when a book made in the fashion of the old books reaches us, that we realize how inconsiderately we are hurried through our modern reading and kept breathlessly in sight of a crisis. *The Orange Girl* contains a generous amount of incident and copious invention, and the people are real enough in their delightful costumes, but the quality that charms is the air of deliberation and leisure with which details are chronicled, and the reader is led from situation to situation without nervousness or fret. There is a chance to be bored of course, but the risk is not serious. The Orange Girl, herself is one of the author's favorite types, a girl of the lowest classes who rises

to luxury through regular grades of fortune. There is also a complicated legal process and the inevitable heir comes with difficulty into possession of his property. The difference between this sort of "romantic fiction" and the sort produced by mixing together given amounts of intrigue, duelling, kisses and beauty without regard to the artistic or realistic effect, is promptly seen if we turn to Mr. Walkey's *For the Sake of the Duchesse*. His ladies have eyes of iolite, his gentlemen dress in daffodil and silver livery, his villains swear French oaths, in the original or in translation as proves convenient. He also dallies with prisons and legal papers, and concludes with a chapter on life and love, in which "hurricanes of oaths," flashing eyes, lashing tongues, and glittering tears appeal to an audience of lusty tastes.

A Name to Conjure With by "John Strange Winter," is grey commonplace by the side of these adventurous histories, yet much that is curious may be learned from it. The subject of the story is the struggle of a married woman to earn her own living and that of her large family by writing. There is no injustice to the author in disclosing the plot since it discloses itself almost at once. The reader's sympathy is promptly awakened by the vision of a sick husband, multitudinous children, and the little wife toiling painfully to keep the house, with only a cook and a kitchen maid to help her. Then the mystery of her literary genius dawns, and rapid success brings immediate returns. Still she is obliged to put forth every effort on account of the law of increasing desires. The critical moment is that in which the children demand frocks for a fancy dress ball. The idea that built the tale that bought the frocks would not come for the asking, it demanded the persuasion of green Chartreuse. After this the downward steps are easy. The unfortunate victim reaches a point where she cannot

even learn to ride a bicycle without the aid of a stimulant. Yet she loathes the taste of liquor. Nor does she drink anything but green Chartreuse. A résumé of the moral problems involved is given at the head of each chapter, and the final scene introduces a solution somewhat discouraging to those abandoned souls who want both to eat their cake and have it.

The dedication of Mr. Crockett's *Ione March* indicates that one at least of his "Americans" is drawn from personal observation. The others are charming, he says, and undoubtedly he has tried to make them so. But the wrath that falls upon the head of Mr. James for "misrepresenting" his countrymen abroad would certainly not be appeased by Mr. Crockett's method of portraiture. We know that Idalia Judd is a nice girl because we are told that she is generous and loyal and loving and sweet-tempered, but all that her conversation indicates is the last stage of brain degeneration. Take her comment on Harford's failure to kiss Ione at the correct moment:

"I knew it—I said it," cried Idalia, clapping her hands. "you can always feel it coming miles before it arrives. What a shame! it would have come all right in another moment but for that crazy old woman. And now—why, it may not happen for ever so long. O it's too bad! Keith Harford is just the kind to give up easily when he is crossed—sort of shut off steam sudden-like just when his pressure gauge is registering 160! What an old wretch! Talk about the Scarlet Woman! We must have him here, and then when he is reading us poetry—Tennyson and those things—(he reads poetry beautifully, Marcus says), I'll pretend that I hear Marcus calling me, and I'll slip out! See? I've got a lovely collection in the blue and gold series—"Gems of Love" it is called—We'll give him that—not a mis-fire from cover to cover—all prizes and no blanks,

roses and raptures right through from beginning to end!"

Ione is a much more graceful distillation of our national qualities, and in the passion of love and purity of heart which she shares with heroines of other nations, she is certainly a very tender and moving character. Mr. Crockett's women have most of them a singular gentleness and frankness, a certain childlike simplicity of emotion that would make them attractive in any corner of the globe. But when he tries to read the American woman aloud with her own peculiar accent, the performance suggests the Frenchman's rendering of Tennyson's Maud.

In all but one of the books above mentioned much of the romance is post-nuptial. Mr. Hornung has no such new-fangled methods. *Dead Men Tell No Tales* is a book of blood and thunder, in which the hero rescues the lady after the true manner of chivalry. The villains are on the piratical order, the castles are feudal, the cellars are the right kind in which to bury treasure. It is the sort of book to give an invalid on whom realism presses too painfully, and something the sort of book, in fact, that one invalid was fond of writing as an outlet for his superb vitality.

Mr. Hornung is certainly a better intellectual physician than Dr. Grinnell, although the latter attaches the M. D. to his signature. His *Eclipse of Memory* has at least an appropriate title, for the confusion that must attend any mental eclipse pervades his pages. At times the reader may suspect he has merely encountered a peculiar variety of guide-book, but the culmination of the amazing plot signifies a novel of one kind or another.

Elisabeth Luther Cary.

THE FIELD OF FICTION

THAT plague spot on American soil, San Francisco's Chinatown, has been denounced and attacked time and again without appreciable results. Its murders and abominations are perfectly well known, but the city's police appear to be powerless, and the voice of the missionary is as of one crying in the wilderness. New York has had vivid representations of the darkest side of Chinese life on the Pacific coast in two dramas, "The First Born" and "The Cat and the Cherub," while the author of the latter, Mr. Chester Bailey Fernald, has drawn from it a bundle of admirable tales. Dr. C. W. Doyle, who, in "The Taming of the Jungle," told us of an India that Kipling had left untouched, has put his hand to the plow in a collection of tales of Chinatown, whose evil genius is Quong Lung, a graduate of Harvard and a barrister of the Inner Temple, London, for we should never forget that the Orientals who come

to us for a veneer of Western civilization never change at heart. These stories were not written primarily "with a purpose," but the horrors of the Chinese trade in slave girls and the crimes it leads to form the keynote of their contents. Dr. Doyle is corroborated by the reports of investigators in most of what he tells us; we may trustfully accept the outside of things as he presents them. To what extent he has succeeded in penetrating below the surface, in interpreting the hidden life and character of the Chinaman, we are, of course, unable to say. This, however, does not concern us. It is the things that are which cry to heaven; their origin in an alien "civilization" is a purely academic question. And none will dissent from Dr. Doyle's conclusion, after reading his book, that "the best thing to do with San Francisco's Chinatown would be to burn it down." But, he adds, that scheme is "too Utopian to be discussed."

Mr. Andrew Lang and Mr. A. E. W. Mason have so skillfully smoothed the joinings in their collaborative romance, that no trace of two hands is visible. No doubt, we discover here and there a glimpse of Mr. Lang's Jacobite erudition, a trick of occasional allusiveness that reveals vast knowledge of the minutiae of the life of the period, but this, of course, enhances the interest of the novel, which carries the reader along from first page to last. London as it was in the early days of the reign of George I—still more, London society of that period, its manners, morals, customs, and pastimes—is reflected in most of these pages much in the manner of Addison and Steele, and, of course, the author of the "Town Eclogues," returned from the Sultan's realm with the knowledge of inoculation obtained at so great a price, appro-

THE SHADOW OF QUONG LUNG. By Dr. C. W. Doyle. J. B. Lippincott Co., 12mo, \$1.25.

PARSON KELLY. By A. E. W. Mason and Andrew Lang. Longmans, Green & Co., 12mo, \$1.50.

IN OLD NEW YORK. By Wilson Barrett and Elwyn Barton. L. C. Page & Co., 12mo, \$1.50.

FROM KINGDOM TO COLONY. By Mary Devereux. Little, Brown & Co., 12mo, \$1.50.

THE DEAR IRISH GIRL. By Katharine Tynan. A. C. McClurg & Co., 12mo, \$1.50.

IN GUIANA WILDS. By James Rodway. L. C. Page & Co., 12mo, \$1.25.

WINE ON THE LEES. By J. A. Steuart. Dodd, Mead & Co., 12mo, \$1.50.

THE SWORD OF JUSTICE. By Sheppard Stevens. Little, Brown & Co., 16mo, \$1.25.

THE BLACK WOLF'S BREED. By Harris Dickson. The Bowen-Merrill Co., crown 8vo, \$1.50.

THE HUMAN INTEREST. By Violet Hunt. Herbert S. Stone & Co., 12mo, \$1.25.

THE ARCHBISHOP'S UNGUARDED MOMENT. By Oscar Fay Adams. L. C. Page & Co., 12mo, \$1.25.

SAND AND CACTUS. By Wolcott Le Clear Beard. Charles Scribner's Sons, 12mo, \$1.50.

THE CUSTOM OF THE COUNTRY. Tales of New Japan. By Mrs. Hugh Fraser. The Macmillan Company, 12mo, \$1.50.

priately takes her place among the *dramatis personæ*. All this masterly detail of historic setting serves to bring out more vividly Parson Kelly, the Pretender's agent, and his friend, Nick Wogan, an Irishman whose acquaintance we shall cherish along with that of some others long famous in English letters. Lady Oxford, the authors take pains to inform us in a four-line preface, is entirely a creature of their imagination—more honor to it. She, too, is a notable creation. Altogether, this is as good a picaresque novel as one can desire, or, in all fairness, demand. May the partnership so auspiciously inaugurated endure to the benefit of lovers of good fiction.

The authors of *In Old New York* have been at less pains to give the stamp of historic correctness to their tale, which is supposed to deal with "the history of the English-Dutch colony at the stirring period before the outbreak of the War of the Revolution," but in reality does nothing of the kind. Its plot has nothing whatever to do with the period and town in which it is laid: it might just as well have happened in Birmingham or Boston, and of "stirring events" there is no trace. The somewhat vague line dividing the "gentleman" from the merchant is not characteristic of the period preceding the Revolution in this city, nor is the rivalry between two young women who love the same man. The Dutchman of the story is of the conventional type, made popular among us by Washington Irving; the Englishmen are equally conventional. Here, too, it would be difficult to apportion the share each author has contributed to the story, which is a pity, for we should like to do homage to the polished pen that tells us that at a race meeting "the democracy of pleasure was shown in the vehicular array as well as in the trappings of the saddled cattle." You don't get this kind of thing every day.

The formula for the Revolutionary romance has lost most of its freshness, for few are the writers who can forbear to utilize it, and fewer still those who succeed in giving it an at least apparently original turn. Its fundamental ingredients are a colonial girl, a British officer—he may be an Irishman, if the author so chooses,—and love. Storm and stress, a struggle against the impelling power of the little god, and final surrender and happiness inevitably result, the whole being seasoned with historical characters, from Washington downward, to whom may be added, if need be, some English commanders. The thing has been done over and over again in the last five years, and probably will be attempted again, the measure of success depending upon the gifts of the author. Mary Devereux has told what may be most accurately described as a "sweet" story of this kind in *From Kingdom to Colony*, but sweetness is not the true characteristic for a historical romance. Her plot is well conceived, and the characters play their parts in it without hesitation or mistakes. But there is no strength in the book, no real life, no individualities to remember and understand: it is all done from without, deliberately, rather skillfully; the real touch is wanting. This is but one more book to be added to the many that have preceded it. It differs from them in nothing essential.

The late Mrs. Hungerford left a gaping, aching void in the hearts of a large circle of feminine admirers—a void, be it said in justice to her work, that has never been filled. She has had successors, but none has taken her place. Her fiction, the most popular portion of it, was airy and gay, with bewitching Irish girls, beautiful, well-behaved, well-bred. The happy-go-lucky Celtic character was presented in its pleasantest aspect, the reader almost invariably being agreeably conscious that

she was moving among nice people, whom it was a pleasure to know. Mrs. Hungerford's aim was merely to amuse, and she succeeded where others since have failed. Katharine Tynan cannot be accused of imitating her in *The Dear Irish Girl*, though there is more about the story than its title to justify its classification with the Duchess's fiction. She tells a none too lively love story, very simple and without serious complications, in a simple way, her characters being nearly all Irish gentlefolk, with the addition of a few specimens of the lovable, affectionate Irish family servants whom we Americans must take on trust: we never find them. The story is mildly entertaining.

The phantasies of M. de Rougemont, the latest of a long line of impostors, were believed for a while because there was nothing inherently improbable in them. Mr. James Rodway tells very much the same kind of a story in *In Guiana Wilds*, but calls it fiction. It is a good story, because the author makes us feel that he knows the life he describes, among the Indians of British Guiana, and convinces us that his tale is based upon fact. White men who have cast their lot with other races have been many in real life and in romance, usually combining the two when they came home and told their experiences. English novelists have of late years given us several tales of Englishwomen married to Chinese, or to Indian Mohammedans, with an occasional excursion into Japan, where, however, as a rule, the rôles seem to be reversed — Englishmen marrying native women there; the beachcomber of the Pacific is no longer a stranger to us, and the Western squaw man is a well-known instance nearer home. Mr. Rodway deals with more primitive conditions, and does it well. He tells of a young Scotchman, a clerk in a drygoods shop at Demarara, who first marries a "boviander" girl (the

word is a corruption of "bove yander"), and, being forced to desert her by her exactions and fiendish temper, joins a tribe of Indians, one of whose women he marries. The descriptions of their wanderings alone in the wilderness, and the awakening in the woman of love as we understand it, have the true touch. The book is to have a sequel.

Wine on the Lees is decidedly a novel "with a purpose," but that purpose does not mar the merit of the tale. It may be ranked with George Moore's "Esther Waters," with due allowance for the limitations of Mr. Steuart's less perfect art. The population of London's slums has received its share of attention of late at the hands of English novelists, who, one and all, agree upon its brutish degradation, and the urgent need of some form of action. Mr. Whiteing's "No. 5 John Street" also comes to mind in reading this story, but its author has no command of that sharpest of all weapons—irony. He is serious in his denunciation of the drink evil, and almost brutal in tracing a direct connection between the millionaire beer peer and the whisky magnate, among the best and proudest of the land, and the public houses of the East End, its crime, the misery of its women, the starvation of its children. His contrasts are too sudden and violent: the social fabric is far more complicated than all that. To be sure, he hints at this by converting the great brewery and the distillery into limited liability companies, thus shifting to the shoulders of many shareholders in different walks of life the responsibility for the drink evil, but the tenor of his teaching rather lays upon the very rich alone the responsibility for the condition of the disinherited of this earth, whom he evidently believes unable to practice self-control. It is a delicate question, of course, to decide in how far a brewer or a distiller can be held responsible for the

sufferings of a drunkard's family in Whitechapel, but Mr. Steuart does not indulge in speculative thought. It is a condition, not a theory, wherewith he confronts us.

The dark and romantic episode of the Huguenot settlements in Florida, planned by Coligny, has thus far been all but overlooked by our historical novelists in their search for material. The story is a gloomy one, equalling in gruesomeness the records of the St. Bartholomew's night and the dark days of the Low Countries under Alva, for the Spaniard did not restrict his cruel fanaticism to the Indians in America. Sheppard Stevens, who, we believe, is a woman, has drawn upon Francis Parkman's "Pioneers of France in the New World" for the plot of *The Sword of Justice*, selecting for her subject the massacre of the small Huguenot settlement at Fort Caroline by the Spaniards under Mendoza, and the swift revenge wreaked by the Gascon noble, Dominique de Gourgues, who at his own expense, with the aid of a few friends, equipped the expedition of three ships which he commanded. In this laudable undertaking he was aided by a tribe of Indians, with whom a seventeen-year-old French boy had found asylum, and it is this boy's life among the Indians, their customs and legends, that form the larger part of the story. The plot is gruesome, as befits its setting, but the author cannot be said to have made the most of it. She suggests and gives facts; the resources of high art are not hers. But for all that, this is a readable story, unflagging in interest, the Indian life being presented with considerable cleverness.

Mr. Harris Dickson's swashbuckling French noble from Biloxi is a favorite of fortune, which throws into his way opportunities that his recklessness hardly deserves. A man of the camps of the New World, the friend of the Indian, he comes

to Paris to warn his King—the great Louis XIV—against evil counsellors who have poisoned his mind against his loyal servant, the governor of the province of Mississippi, and wins the day against traitors, spies, and assassins, stumbling blindly, unthinkingly into danger, cutting his way out with his sword, or with the knife which the Indians have taught him how to throw, finding dangerous despatches, or capturing them from the enemy, getting entangled in the love affairs of others, and finding his own ladye fair. There is some mighty good fighting in this book, which is saying a good deal in these days of indiscriminate slashing in fiction, and the reader will be inclined to forgive the author for letting chance play the part which the hero's own shrewdness should fill. Whether that reader will care much for the identity of the last of *The Black Wolf's Breed*, is a question which he must solve for himself. But Captain de Mouret's trip to Paris certainly brought him many adventures.

Miss Violet Hunt has given us a remarkably clever book in *The Human Interest*, which is the story of a *poseuse*, a provincial blue-stocking, who, having no personality of her own, no humor to balance her, and no serious interests in life, fashions for herself a personality from the books she has read—the books happening to be principally Ibsen, with a suggestion of Meredith. She has manufactured a creditable "Doll House" out of her imaginings, her comfortable home, and her matter-of-fact, vulgar husband, who, unhappily, is the soul of commercial probity; wherefore she holds that Ibsen made a mistake in making Nora's husband a cheat. Out of all these negative ingredients and an unsuspecting painter, whom she converts into a lover, she manages to construct what comes very near to being a veritable tragedy, Death stepping in at the last moment, as he did in Miss Brough-

ton's "Belinda," to save the situation and rescue the author from an *impasse*. However, in the midst of life we are in death, and Miss Hunt has not done violence to the probabilities. She is uncompromisingly clear-sighted, and therefore a little hard—bitter, almost, but the study is remarkably true in conception and carried out without a flaw. It is, we believe, the best work she has done thus far.

Very properly, Mr. Oscar Fay Adams opens his book of tales of the episcopate with an Archbishop—a personage so exalted that but few of us ever have seen one in the flesh—in his episcopalian form, we mean. It is not so very difficult to become a bishop, or even an archbishop, Mr. Adams thinks, but, oh, the pitfalls that beset his path after he has once mounted his throne! Thus, the Archbishop was upset by a pig divided against itself by a rope on its hind leg, and the love of liberty in its heart—and the Archbishop said "damn." It took the Lord Primate a full month to decide the case, which shows that the weight of words varies with the weight of him who utters them. Mr. Adams is inclined to present the humorous side of the life of the spiritual leaders of some of us, but his levity is becomingly decorous, reverent, and kept within the bounds that bishops expect us, and rightly, to observe. There are no less than six bishops in his pages, beside the archbishop who fell from grace over a pig, and each of them is individualized and made known to us with a happy touch. But we like, best of all, Issachar Gadds, who determined to become a bishop when he was still an infant, and attained his end, especially as he was a "safe" man, which is invariably good for the diocese.

Sand and Cactus, by Wolcott Le Clear Beard, is a collection of ten short stories—rugged bits of life realistically told. Many of them show more study of character and environment than of neatly

devised motive. "Bisnaga's Madeline," for instance, prompts a question as to exactly why it was told, just as certain real happenings seem to require explanation. There is no such doubt as to "Specs" the story of a slouching, half-crazed, timid tramp, who does reckless and brave things occasionally and explains, "Jus' reckon 'twas becus I wanted ter so mighty bad"; nor as to "A Brother to St. James," which is full of the moral of pioneer conditions. In *Sand and Cactus*, as in all the stories of Arizona and New Mexico, life is risked and taken like small change, but underneath the terseness of the episodes there is a strong, unwritten, perhaps unintended, argument to the effect that life is only worth what it can buy, and that there is no special difference between spending it slowly and in a lump sum. "Rouge et Noir" is the one poor tale in the book; of the others it is hard to say which is best, but "Tizard Castle" leaves rather the most vivid picture in the mind. There is a touch of eerie feeling in it, as there is even more strongly in "The Wind Wraith," and the mixture of weirdness with harsh realities gives that acknowledgment of the ever haunting belief in the supernatural, without which, in one form or another, no picture of any life is complete.

While entirely different from Mr. Beard's work, Mrs. Hugh Fraser's *The Custom of the Country* gives a similar feeling of faithfulness to fact. The title story is rather long and has little construction. It narrates simply and with many touches of beauty and pathos the meeting of a young Englishman with a Japanese girl in Japan, their marriage and life, and continues after her death in a long search for their stolen child. This latter part is a mistake, making the story too long, but Thornton's love for O Tora, his wife, is strongly drawn and idyllic. "A Son of the Diamyōs," is another tale

in which leisurely told small incidents drown out the slight motive, but "She Danced Before Him" is better apportioned and far more vivid, telling of a faultlessly beautiful Geisha who devoted her life to a leper. As a whole, the book

though full of the color of Japanese life, has the indescribable flavor which Americans connect with English magazines—a certain lack of emphasis on the vital points, a greater attention to charm of detail than to structural beauty.

BOOKS RECEIVED

FICTION.

The Signora of the Night. Max Pemberton. Dodd, Mead & Co., illustrated, 12mo, 268 pp., \$1.50.
The Shadow of Quong Lung. Dr. C. W. Doyle. J. B. Lippincott Co., 16mo, 367 pp., \$1.25.
The Wreck of the "Conemaugh." T. Jenkins Hains. J. B. Lippincott Co., 12mo, 253 pp., \$1.25.
Wine on the Lees. J. A. Steuart. Dodd, Mead & Co., 12mo, 362 pp., \$1.50.
Red Postage. Mary Cholmondeley. Harper & Bros., 12mo, 376 pp., \$1.50.
A New Divinity. Chola. Longmans, Green & Co., 12mo, 164 pp.
In Old New York. Wilson Barrett and Elwyn Barron. L. C. Page & Co., illustrated, 12mo, 410 pp., \$1.50.
Smith Brunt. U. S. N. Waldron K. Post. G. P. Putnam's Sons, 12mo, 459 pp., \$1.50.
The Princess Xenia. H. B. Marriott Watson. Harper & Bros., illustrated, 8vo., 347 pp., \$1.50.
Judge Elbridge. Opie Read. Rand, McNally & Co., illustrated, 12mo, 295 pp., \$1.25.
Romance of Graylock Manor. Louise F. P. Hamilton. Rand, McNally & Co., 16mo, 243 pp., \$1.25.
Luther Strong. Thomas J. Vivian. R. F. Fenno & Co., 12mo, 283 pp., \$1.25.
A Tangled Web. Walter Raymond. Doubleday & McClure Co., 12mo, 349 pp., \$1.25.
The Favor of Princess. Mark Lee Luther. Macmillan Co., 16mo, 269 pp., \$1.50.
A Queen of Atlantis. Frank Aubrey. J. B. Lippincott Co., illustrated, 12mo, 391 pp., \$1.50.
Archibald Malmesbury. Julian Hawthorne. Funk & Wagnalls, illustrated, 12mo, 249 pp., \$1.25.
In Connection with the De Willoughby Claim. Frances Hodgson Burnett. Charles Scribner's Sons, 12mo, 445 pp., \$1.50.
Shameless Wayne. Halliwell Sutcliffe. Dodd, Mead & Co., 12mo, 362 pp., \$1.50.
On the Brink of a Chasm. Mrs. L. T. Meade. F. M. Buckles & Co., 12mo, 371 pp., \$1.00.
A Corner of the West. Edith Henrietta Fowler. Town and Country Library. D. Appleton & Co., 12mo, 347 pp., \$1.00.
Scoundrels & Co. Coulson Kernahan. H. S. Stone & Co., 16mo, 330 pp., \$1.25.
To London Town. Arthur Morrison. H. S. Stone & Co., 12mo, 298 pp., \$1.50.
Rose Island. W. Clark Russell. H. S. Stone & Co., 12mo, 359 pp., \$1.25.
The Brushwood Boy. Rudyard Kipling. Doubleday & McClure Co., illustrated, 12mo, 119 pp., \$1.50.
Peg Woffington. Charles Reade. Doubleday & McClure Co., illustrated, 12mo, 298 pp., \$2.00.
Tales of Space and Time. H. G. Wells. Doubleday & McClure Co., 12mo, 355 pp., \$1.50.
Vanity Fair. W. M. Thackeray. Becky Sharp Edition. Harper & Bros., illustrated, 8vo., 676 pp., \$2.50.
Her Sailor. Marshall Saunders. L. C. Page & Co., 12mo, 321 pp., \$1.25.
Their Shadows Before. Pauline Carrington Bouvé. Small, Maynard & Co., 12mo, 302 pp., \$1.25.
The Man's Cause. Ella Napier Lefroy. John Lane, 12mo, 345 pp., \$1.25.
Grey Weather. John Buchan. John Lane, 12mo, 297 pp., \$1.50.
The Surface of Things. Charles Waldstein. Small, Maynard & Co., 16mo, 330 pp., \$1.25.

The Novels and Stories of Frank R. Stockton. Shenandoah Edition. Charles Scribner's Sons. Vol. I. The Late Mrs. Null, Vol. II. The Squirrel Inn, The Merry Chanter. Illustrated. 8 vols. \$2.00 each.
For the Freedom of the Sea. Cyrus Townsend Brady. Charles Scribner's Sons. Illustrated, 12mo, 339 pp., \$1.50.
His Defence. Harry Stillwell Edwards. Century Co., illustrated, 12mo, 317 pp., \$1.25.
Holly and Fiten. Ruth McEnery Stuart. Century Co., illustrated, 16mo, 216 pp., \$1.25.
The Four-Masted Cat-Boat. Charles Battell Loomis. Century Co., illustrated, 16mo, 241 pp., \$1.25.
The Wife of His Youth. Charles W. Chestnutt. Houghton, Mifflin & Co., illustrated, 12mo, 323 pp., \$1.50.
The Queen's Twin. S. O. Jewett. Houghton, Mifflin & Co., 16mo, 233 pp., \$1.25.
Valda Ednam. Daisy Hugh Price. Macmillan & Co., 12mo, 313 pp., \$1.50.
The Grand Mademoiselle. James Eugene Farmer. Dodd, Mead & Co., 16mo, 337 pp., \$1.25.
Janice Meredith. Paul Leicester Ford. Illustrated Edition. Dodd, Mead & Co., 3 vols., 8vo. \$5.00.
Sidamán and Abad and Bird Parliament. Edward Fitzgerald. L. C. Page & Co., 16mo, 187 pp., 75 cents.
Episodes in Van Bibbers' Life. Richard Harding Davis. Harper & Bros., 12mo, 96 pp., 50 cents.
The Captured Dream. Octave Thanet. Harper & Bros., 12mo, 128 pp., 50 cents.
The Story of the Other Wise Man. Henry van Dyke. Harper & Bros., 12mo, 70 pp., 50 cents.
The Story of Ronald Keitel. A. J. Dawson. Town and Country Library. D. Appleton & Co., 12mo, 343 pp., \$1.00.
The Colossus. Morley Roberts. Harper & Bros., 12mo, 317 pp., \$1.25.
Spanish Peggy. Mary Hartwell Catherwood. H. S. Stone & Co., illustrated, 8vo, 95 pp., \$1.50.
Mistress Penwick. Dutton Payne. R. F. Fenno & Co., 12mo, 391 pp., \$1.50.
Tales of an Old Château. Marguerite Bouvet. A. C. McClurg & Co., illustrated, 16mo, 236 pp., \$1.25.
The Monster and Other Stories. Stephen Crane. Harper & Bros., illustrated, 12mo, 189 pp., \$1.25.
In Old France and New. William McLennan. Harper & Bros., illustrated, 12mo, 330 pp., \$1.50.

FOR YOUNGER READERS.

Ward Hill at College. Everett T. Tomlinson. American Baptist Pubn. Society. 12mo, 256 pp., \$1.25.
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THE LITERARY QUERIST

How answer you that ?

MIDSUMMER NIGHT'S DREAM III. 1

EDITED BY ROSSITER JOHNSON

[TO CONTRIBUTORS:—*Queries must be brief, must relate to literature or authors, and must be of some general interest. Answers are solicited, and must be prefaced with the numbers of the questions referred to. Queries and answers, written on one side only of the paper, should be sent to the Editor of THE BOOK BUYER, Charles Scribner's Sons, 153-157 Fifth Avenue, New York.*]

425.—Will you kindly give some information about John Dennis, critic? And will you please give a list of the books published under his name?

W. E. C.

He was an Englishman, educated at Cambridge, and wrote plays, critiques, and political articles. His plays included "A Plot and no Plot," "Rinaldo and Armida," and "Appius and Virginia." He also altered two of Shakespeare's. His critical writings were his most notable work, and his strictures on Pope's "Essay on Criticism" caused Pope to return the compliment in the "Dunciad." A collection of Dennis's plays and poems was published in 1718. He died in 1734 at the age of seventy-seven. See Disraeli's "Calamities of Authors."

426.—Will you inform me what to read in order to gain all the information possible about the North American Indians?

J. F. B.

You would need a very large amount of leisure for that. You might begin with Schoolcraft's books on the Indians. These are out of print, but are in the public libraries. Then take Morgan's "League of the Iroquois," if you can find it, or Colden's "Five Nations. Follow with any of these that that you can get: Eastman's "Life and Legends of the Sioux," Domenech's "Seven Years in the Great Deserts," McKenney's "Travels Among the Indians," Frost's "Book of the Indians," Clarke's "Indian Character and Pioneer Life," Copway's "History of the Ojibway Nation," and Parkman's "Conspiracy of Pontiac." Look through a catalogue of the publications of the Smithsonian Institution. For brief and accurate accounts of the separate tribes, read Gilmary Shea's articles in the "American Cyclopaedia."

427.—Who is Edith Wharton? Has she not written poems as well as "The Greater Inclination"? Where does she live, and what does she do besides writing?

M. W.

She is Mrs. Edward Wharton, and was Miss Edith Jones of New York. She has lived abroad for several years. The June Book BUYER contained a reproduction of her portrait painted by Mr. Julian Story. Her writings include, beside her

volume of stories, a book entitled "The Decoration of Houses." She is the author of several poems which have appeared in *Scribner's Magazine*.

428.—Are there any other notable ideal republics besides Plato's, Bacon's and Sir Thomas More's?

T. T.

There are two, at least: Campanella's "City of the Sun" and Bellamy's "Looking Backward," besides some less important ones.

429.—Will you kindly tell me the nationality of Maurice Maeterlinck? Is he still living? If so, where?

R. F. F.

He is a native of Belgium, and is now living, we believe, in Brussels.

430.—(1) I wish you or some reader could tell me where to find again a short poem, which I think first appeared about thirty years ago, beginning:

"The sunshine quivered on the quivering poplars
That grew beside the stream."

(2) I would like to know what are the best works on witchcraft.

(3) What was the earliest book that had a preface?

(4) When began the practice of printing the date of a book on the title-page instead of on the last page?

(5) I would like to find a collection of very singular and laughable old book-titles that somebody compiled several years ago.

A. R. F.

(2) A great many works on that subject have been published, more perhaps in German than in English. One of the latest is Moncreux D. Conway's "Demonology and Devil Lore." Walter Scott's "Demonology and Witchcraft" is easily accessible. Others are Charles G. Leland's "Gypsy Sorcery," Davenport Adams's "Witch, Warlock and Magician," John Hill Burton's "Criminal Trials in Scotland," Sharpe's "History of Witchcraft in Scotland," and Charles Wentworth Upham's "Lectures on Witchcraft," which includes a history of the Salem delusion. See also E. B. Tylor's "Primitive Culture" and W. E. H. Lecky's "Rationalism in Europe."

(5) If you mean the mock titles that Hood made for a gentleman's dummy book-case, they are

given in one volume of the Nutshell Series. But we believe there is also a strange collection of real titles, most of them taken from books published in the seventeenth century.

431.—In De Quincey's "Suspiria de Profundis" there is a chapter entitled "Savannah-la-Mar," referring to a city that sank bodily into the sea and is still visible through the water. Is there any such city? If so, where is it? C. C.

It is one of those pretty fictions which serve for illustrations (as De Quincey uses it), and which many readers like to believe. Several poets have used it—Poe, for instance. Like unto it is the story of a lost city, the latest appearance of which was in Alaska.

ANSWERS

I enclose a transcript of Lamb's poem, "The Three Graves." It originally appeared in the *Champion* newspaper. I copy it from a volume, "The Poetical Recreations of the Champion," a selection from the columns of the paper by the editor, John Thelwall (London, 1812). It is not included in Ainger's edition of the works of Lamb, but is, I believe, in that edited by Percy Fitzgerald.

L. S. L.

"Close by the ever-burning brimstone beds,
Where Bedloe, Oates and Judas hide their heads,
I saw great Satan like a sexton stand,
With his intolerable spade in hand,
Digging three graves. Of coffin shape they were,
For those who, coffinless, must enter there
With unblest rites. The shrouds were of that cloth
Which Clotho weaveth in her blackest wrath :
The dismal tinct oppress'd the eye, that dwelt
Upon it long, like darkness to be felt.
The pillows to these baleful beds were toads,
Large, living, livid, melancholy loads,
Whose softness shock'd. Worms of all monstrous size
Crawl'd round ; and one, uncoil'd, which never dies.
A doleful bell, inculcating despair.
Was always ringing in the heavy air.
And all about the detestable pit
Strange headless ghosts, and quarter'd forms, did fit ;
Rivers of blood, from living traitors split,
By treachery stung from poverty to guilt.
I ask'd the fiend, for whom those rites were meant ?
'These graves,' quoth he, 'when life's brief oil is spent,
When the dark night comes, and they're sinking bed-
wards,
I mean for Castles, Oliver, and Edwards.'"

H. C. S. writes : "I am not able to find the poem in editions of Lamb's works. But a poem entitled "The Three Graves" was written by Coleridge, and will probably be found in any edition of his works. I am not able to account for De Quincey's statement."

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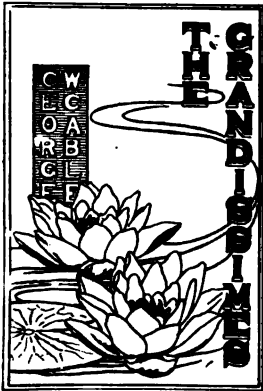
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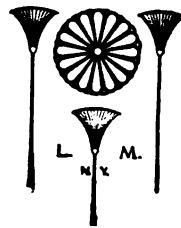
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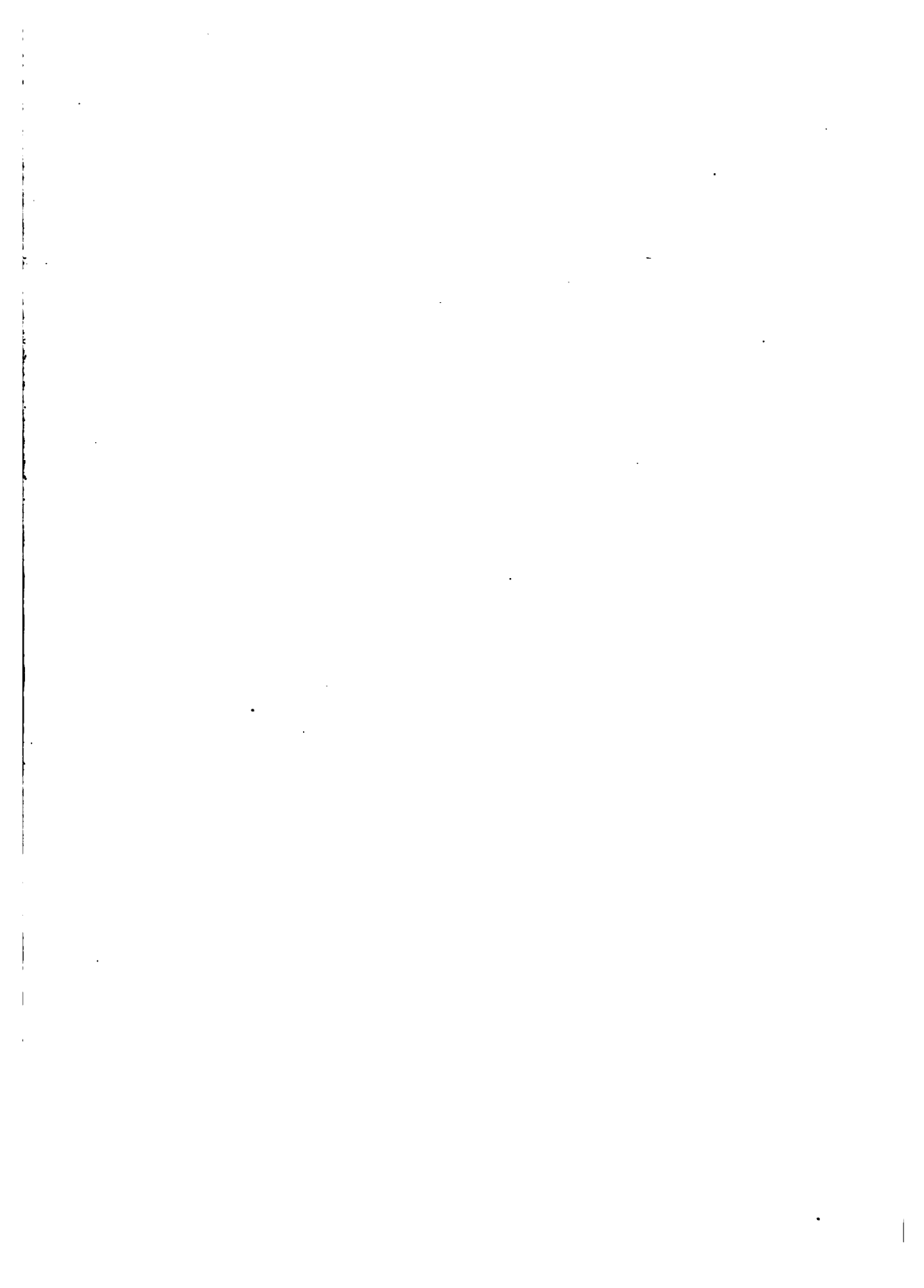
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